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PARENTAL INVOLVEMENT IN MUSIC LESSONS

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Abstract

Most educators would agree that parental involvement is critical to a child's success regardless of the activity. Starting as early as 1979, researchers began to document the benefits of parental involvement in music lessons. While there is a debate as to whether or not parents should be involved, the majority of research demonstrates parental involvement is beneficial. This research uniquely uses the reasons parents enroll their child in lessons to assess how parents involve themselves as well as adapting an educational model of parental involvement to the music context. The model uses seven different aspects related to involvement (role construction, self-efficacy, method invitations, teacher invitations, child invitations, time and energy, and skills and knowledge). Parental involvement was measured four different ways: home-based, school-based, cognitive-based, and personal-based). Overall, the results indicate a positive relationship between the seven different aspects of involvement and the four different types of parental involvement.

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Chapter 1: Introduction

Researchers agree that involving parents in music studies is beneficial to the student (Zdzinski, 2013; Creech, 2010; Bugeja, 2009; Wah and Chung, 2009; Schwarthoff, 2004; Gustafson, 1987; Michelson and Mistak, 1987; Raccoli, 1983; Hardy, 1979), and in general, parents do value music within their home environment (Vries, 2009). With this knowledge, it is surprising to me that there are parents who are not involved in their child's music study. This research looks at why parents enroll their child in music lessons and how that relates to their involvement.

There are numerous reasons why parents choose to enroll their child in music lessons. Some believe music study will improve their child's focus, concentration, problem solving skills, coordination, time management, confidence, and memorization skills (Kreitman, 2010). Other parents enroll their child in music lessons to develop sensitivity and a love for music (Ibid.). Parents also identified that music lessons build their child's self-esteem and can show them how to strive for excellence (Ibid.). Some parents feel music lessons can also create a social network of friends and be a fun activity for their child. While no reason is better or worse than the other, music lessons serve a different purpose for every student (Ibid.).

Regardless of the parent's purpose for enrolling their child in music lessons, it is important to examine how their reason for lessons impacts their involvement with their child's music study. Schwarthoff (2004) reasoned that parental involvement might be more critical in music lessons than in a child's schooling. There are many different ways a parent can be helpful to their child. To start, most parents provide transportation and pay for lessons and musical instruments (Bugeja, 2009), and some parents feel this is sufficient. A more involved parent

would actively listen to practice sessions, attend the weekly lesson, and for younger students, take notes during the lesson. In addition to all the above, a highly involved parent would also listen to practice, aid in their child's daily practice, and offer continual guidance and support.

Parental involvement can vary and takes on many different forms. Research has found a parent's attitude toward music can influence the child's success and perseverance with the instrument (Zdzinski, 2013). A student's home environment, family participation, parent's musical background, and other siblings who play an instrument can all influence the student's success (Zdzinski, 2013; Schwarthoff, 2004). Hurley (1995) found almost all of his students had a family member who was actively involved in music. Children who quit music lessons are likely to have done so due to lack of encouragement and support from their parents (Wah and Chung, 2009). Even if parents have limited knowledge about music, the structure and support they can provide is critical when considering a child's commitment to music lessons (Davidson, Howe, Moore, and Sloboda 1996; Raccoli, 1983).

This research seeks to further understand the impact of parental involvement within music lessons. More specifically, what causes one parent to be more involved than another parent? Looking at the *reason* parents enroll their child in lessons and how involved they are, may provide a better understanding of this relationship. This research will follow the theoretical model of parental involvement proposed by Hoover-Dempsey and Sandler (1995; 1997), and revised by Walker, Wilkins, Dallaire, Sandler, and Hoover-Dempsey (2005). The model was originally used for general education, but was adapted to the music education context. The model looks at how parents involve themselves in their child's music study and situational factors such as: a parent's attitude, musical background, and the home environment.

Looking at the reason a parent enrolls their child in music lessons may provide insight to the level of involvement they will have within their child's lessons. This research proposes the following general questions: How does a parent's reason for music lessons for their child impact their involvement? Can a model used for education purposes be applied to musical study? What reason for music lessons is most related to parental involvement?

Chapter 2: Research Literature Review

Researchers agree that parental involvement is very important within education (Schwarthoff, 2004; Zdinski 1992; 1994; 1996; 2002). The unique variables within the current thesis research study the reasons parents enroll their child in music lessons, and the adaptation of an education model of parental involvement outlined in *Parental Involvement: Model Revision through Scale Development (Walker et al., 2005)*. The following research review will first examine why parents enroll their child in music lessons. In addition to the model proposed by Walker and colleagues (2005) other models will be examined that address parental involvement. Various music research articles will be discussed as they relate to the different aspects of this educational model of parental involvement.

Reasons Parents Enroll Their Children in Music Lessons

There is often a reason that a parent chooses to enroll their child in music lessons, and this may influence their involvement in the lesson and home practice. In the article, *Piano lessons – a family affair* (American Music Teacher, 1979), D. B. Hardy acknowledges a familiar statement encountered by parents which is “Neither his dad or I play, but because we have never had the chance we want to give our son/daughter the opportunity to play an instrument.” It could be the parent’s choice or the student’s decision to start music lessons. Looking at the reason a parent enrolls their child in music lessons and how that impacts involvement may provide a greater understanding of parental involvement.

A student choosing to learn an instrument is a common reason to begin lessons. Research by Wah and Chung (2009) found the majority of students indicated their interest in music was

the primary reason to learn a new instrument. On the opposite spectrum almost 14% of research by Wah and Chung (2009) stated lack of financial support and parental encouragement as the main reason for quitting their instrument. This shows that even if the student is committed to learning music, the parent still remains a critical factor for lessons to continue.

Aside from a parent wanting their child to study music for tangible benefits, their personal musical background is a very common reason to enroll their child in lessons (Zdzinski, 2013). It is likely that they had a good experience with music lessons, and in turn, want to provide similar opportunities for their children (Ibid.) and provide an environment that nurtures musical development (Custodero and Johnson-Green, 2003; Davidson et al., 1996).

What parents hope their child will gain from music lessons is another reason parents enroll their child in music lessons. Research by Kreitman (2010) asked parents of Suzuki students how they believed studying music would help their child. There were three major categories of responses: technical, personal, and social. Each category represents a specific outcome parents hope their children will gain from music study. This research will use these three outcomes to define the reason parents enroll their child(ren) in music lessons.

Technical reasons for lessons include a desire by the parent to develop a specific set of skills beyond simply learning the instrument. This could include: improving focus and concentration, developing problem solving and fine motor skills, increasing hand-eye coordination, and learning time management skills. Personal reasons for lessons are more emotional and involve the ideology about what music can bring to a person's life. This could include developing a life-long love of music, building of self-esteem, self-expression, and self-confidence, the ability to create beauty and strive for excellence, develop sensitivity, and for

their children to become calm and centered. Finally, social reasons may include playing for fun, a way to spend time together as a family, or even to make new friends. Music lessons can also create a social circle for kids, and give them opportunities for public performances.

Sometimes a parent's reason for music study does not line up with the instructor's teaching philosophy. In the article, "*Should Music Lessons be FUN?*" McAllister states that many parents want their children to have "fun" and enjoy music, rather than play perfectly. At times, this may be frustrating for teachers. This research seeks to determine whether or not there are significant differences in involvement based on the three major reasons for music lessons and parental involvement: technical, personal, and social.

Model(s) of Parental Involvement

Differing levels of involvement and the interaction between parents, teachers, schools, and children may influence the extent parents engage in their child's education (Walker et al. 2005). Parents can give support in two places: at the lesson and in the home. Teachers are often more concerned with a parent's involvement at home than during the lesson; however, research by Davidson et al., (1996) found that the role parents play in the lesson was the strongest influence on the child acquiring musical skill. Successful students had parents who received feedback from the teacher and were present throughout the lesson (Davidson, et al., 1996).

Early research suggests that support can be broken down into different categories. Grolnick (1994) describes parental support as consisting of behavioral, cognitive/intellectual, and personal. Behavioral support includes monitoring practice, attending lessons, and serving as a teacher while in the home. Time spent by parents supervising home practice, attending lessons

and recitals, and supporting their child is a strong predictor of success (Grolnick, 1997). Cognitive support involves parents providing materials to increase learning, arranging music lessons, attending concerts with their kids, and discussing musical concepts in the home (Creech, 2010). Lastly, personal support can help kids through performance anxiety, fear of judgment, and various emotional demands of playing an instrument (Robson, 1987; as cited by Creech, 2010).

More recent research builds on this idea of parental support consisting of varying domains. Walker and colleagues proposed two different levels of parental involvement. These levels were originally used in the education context, but have been adapted to the music context for this thesis research. The first level consists of parents' motivational beliefs (role construction and self-efficacy), perceptions of invitations for involvement (studio/private institution invitations, child invitations, and teacher invitations), and perceived life context (time and energy, skills and knowledge) (Walker et al., 2005). The second level consists of parents' types of involvement (lesson-based behaviors, home-based behaviors).

This research will examine parental involvement in music lessons based on the model by Walker et al. (2005). Walker and colleagues use home and school based items to measure parental involvement. The current thesis research will use this model to measure parental involvement four different ways: behavioral (home and school), cognitive, and personal. These four items are identified through seven specific factors identified by this model: role construction (what parents believe they should do), self-efficacy (belief they can help), invitation to be involved from the method, teacher, and child, time and energy to be involved, and having the necessary skills and knowledge to be involved.

Role Construction

Parental role construction is defined as the parents' beliefs about what they should do in terms of their child's music education. This serves as a type of motivator of parental involvement because it helps anticipate how they may contribute to their child's successes (ibid.). Music research indicates that parents do not always understand their role or execute it properly. This review of music research seeks to describe how parents form their perceived role within their child's music lessons.

Lack of parental involvement may be due to parents simply not understanding what their role/job is within the lesson. Parents do not realize it is unnecessary for them to be musically trained, and they can help their children in other ways (Macmillan, 2004). While it is not necessary for parents to have musical training, it was found that children who failed to continue with lessons had parents who were less interested in music (Davdison, Howe, Moore, Sloboda, 1996). Generally parents will pay for the lessons, buy the instrument, organize the lesson, allow the child practice time at home, and transport the child to their lesson (Bugeja, 2009). According to Bugeja, these activities are the absolute minimum of involvement required by all parents for lessons to be possible.

It is the parent's job to make music lessons a priority within their child's schedule. After this is established, consistency is important to develop skills and enthusiasm for music (Wah and Chung, 2009). Children who had parents engaged in: talking about music, listening to their child practice, and taping their child's performances were found to be related to music achievement and music attitude scores (Zdzinski, 2002). These listed activities do not require parents to have

musical knowledge, rather, that they understand there are things they can do that will aid in their child's musical development.

Sometimes parents seek to give up their role too early. Michelson and Mistak (1987) found that sometimes parents want to be relieved of the responsibility of supervising their child's practice time before the child is ready for the responsibility of practicing on their own. Parents will never be able to completely abandon their role as continual support and encouragement is always important (Ibid.). It is suggested that when students are reading notes comfortably and understand how to practice effectively, parents no longer need to supervise practice time (Ibid.).

Parents and their influence are the most critical when the student is younger (Macmillan, 2004; Zdzinski, 1992). Research by Davidson et al., (1996) found the most successful children had involved parents at early stages in their learning. It was also found that parents were significantly more involved in lessons for children ages 3-11 than 12-17. The youngest age bracket (3-5) had significantly more parental involvement than any other ages. Zdzinski found that students age 12-18 would need less behavioral support and increased cognitive and intellectual support. In fact, this initial research on parental involvement did not find significant relationships between parental involvement and musical achievement; however, Zdzinski used only middle school students in this study. Fagan et. al., (1992) discusses that a parent needs to guide music practice as well as encourage their child when they are sounding good, and gently critiquing when necessary. Fagan suggests this guidance is necessary until fourth grade (Fagan et al., 1992). When a student reaches fifth grade, parents only need to listen to practice, rather than supervise and guide their practice time (Ibid.).

Later research by Zdzinski in 2002 found differences between grade levels on musical achievement and attitudes. Interestingly, stronger parental involvement was related to attitudes as students increased in grade level. The opposite was true for music achievement, meaning relationship strengths decreased as students increased in grade level. Parental involvement and scores on performance and cognitive musical measures were only significantly related to students at the elementary level and unrelated at both the junior high and senior high levels (Zdzinski, 1996).

Parental involvement may also differ by sex (Zdzinski, 1994; 2002). Understanding sex differences can be beneficial for parents to understand their (often confusing) role within their child's lesson, and aid in their child's musical development. Zdzinski also found parental involvement to be more influential for female junior high, vocal students. On the other hand, parental involvement was not as influential for male, senior high, instrumental students (Ibid.). Earlier research by Zdzinski found that involvement correlations were higher for affective measures than achievement measures among parents of female students. On the other hand, males had high relationships for achievement outcomes rather than affective outcomes (Zdzinski, 1994). The research done by Zdzinski used the PIM (parental involvement measure) to assess parental involvement in music lessons. This measure assesses parental involvement through the students' perceptions of their parents' involvement within the lesson.

The first level of Walker's model looks at parents' motivational beliefs and the importance of role construction. A parents' understanding of their role will likely impact their level of involvement. Based on the previous literature, I hypothesized that parents who better understand their role will be more involved in music lessons.

Self-Efficacy

Parental self-efficacy is the belief in one's ability to act in ways that will help their child succeed (Walker et al., 2005). Further, it is the belief that their involvement will make a difference for their child and in turn causes them to be more involved with the lesson (Ibid.). Music-based research does not discuss as much on parental self-efficacy as does educational-based research; however, music-based research does focus on the necessity of positive parental support and encouragement regardless of their knowledge and ability on that instrument.

While it is not necessary for parents to have musical knowledge (Vries, 2009), their support and encouragement (Michelson and Mistak, 1987; Fagan et. al.1992) is critical. A parent's positive attitude towards a child's music participation is influential in their musical development (Wah and Chung, 2009). Support from a parent is very important, but are there differences between mother and father support? Research by Zdzinski (1994) found stronger relationships between involvement and students' affective scores for mothers than fathers. Zdzinski (1994) found stronger relationships between involvement, performance, and cognitive areas for fathers.

For parents who lack self-efficacy, there are ways teachers can help parents understand how important and influential they are. One teacher had parents perform after the student recital to motivate their students. Fagan, Brady, Learn, and Moss (1992) discuss that having a parent recital can help students understand the life-long opportunities music has to offer. In turn, this helps the teacher (band director in this case) get to know the parents better, gives the parents a chance to meet with other parents who have students involved in music, excite the students, and

gives parents a way to show that music is important to them. I hypothesized that parents who have greater self-efficacy will be more involved in their child's music studies.

Invitation From the Method and Instrument

In the original measure by Walker et. al (2005), this section was entitled "invitation from the school." For students who attend private music schools, the level of parental involvement is sometimes determined by the teacher's methodology. Parents who want to be highly involved within their child's lesson will want to find a method that welcomes that involvement.

Before jumping into any specific methodological differences in teaching, it is important to first address what it means to study music and take lessons in general. Music study requires concentration and diligence, which can be foreign concepts for many students (McAllister, 2010). Children are used to quick-paced "immediate results" activities such as watching TV and playing video games and it can be difficult for them to adjust to the patience and time commitment it takes to be a musician (McAllister, 2010). Understanding the differences between various teaching methods and how involvement changes by instrument can help parents find a good match between method, instrument, and their involvement.

Trained music teachers are familiar with the Suzuki method and the involvement of parents in a child's musical study. Unlike traditional piano lessons, Suzuki defines a clear role for the parent (Bugeja, 2009). There is limited research that compares parental involvement differences between Suzuki trained students and traditionally trained students. Bugeja interviewed both types of students to determine differences between the two. Results showed

parents who put their children through Suzuki lessons are more involved than parents of traditional students.

There are known differences between the type of instrument studied and parental involvement; even how different types of involvement impact achievement by instrument. Zdzinski (2002) found different aspects of parental involvement to be related to development of vocal and instrumental musicians. Research by Zdzinski (2002) found similarities between vocal and instrumental music students, but also differences. For instrumental students parental activities such as talking about music, parent meetings, providing materials, and even parents themselves taking lessons had an effect on musical achievement (Ibid.). For vocal students parental activities such as assisting/listening to practice, concert attendance, providing transportation, singing with the child, and taping a performance were related to musical achievement (Ibid.). There are also known differences between instrumental and vocal students in terms of the effects of parental involvement.

The Suzuki method is known to encourage parental involvement more so than traditional piano lessons. Therefore it is expected that there will be differences between Suzuki students and traditional students in terms of parental involvement. As research has also demonstrated, involvement can differ in terms of the instrument being studied. The current thesis research will further explore how instrument impacts involvement.

Invitation From the Teacher

Along with differences in methods, teachers also have the ability to influence parental involvement through proper communication. A teacher who is passionate about music and

teaching will result in more passionate students and parents (McAllister, 2010). In general, it is also found that teachers who continue to practice and perform themselves can provide a good influence for both students and parents (Ibid.). Teachers may also provide weekly or monthly assessments of their students so parents can understand what specific areas need attention in their child's work. An assessment is useful for developing performance skills and independence in music abilities (Cangro, 2014). Assessments could include identifying specific strengths and weaknesses in the child's music ability and how weaknesses have improved over time.

Research by Macmillan (2004) found 90% of teachers are in weekly contact with parents for the majority of the time. These teachers found that communication helps to develop a good relationship with students' parents and helps to motivate students through shared interest. It is important for teachers to help build a parent's confidence in their ability to help in their child's musical development. Research found that teachers who encourage parental involvement have taken special courses on teaching, participated in training, and have taught the longest.

Some teachers were found to give specific information to parents as to how parents should guide their children such as encouraging practice time, providing help if the child asks, reading assignment goals, act as an audience, and even aid with ensemble playing (Ibid.). It can be difficult for a teacher to motivate their student to practice, however they can offer strategies for parents to implement within the home.

Some parents believe that the school music teacher is fully responsible for a child's music education. This belief then contributes to an absence or small amount of involvement within a child's musical study (Vries, 2009). Because some parents have a lack of music education they may go ahead and assume that preschools and schooling in general are doing their job well

(ibid.). Along the same lines, Vries found that parents are more likely to rely on CDs and DVDs for music instruction rather than singing to their child or playing instruments with them.

Sometimes parents are giving their best effort to become involved within their child's musical study, but it is not being received on the other end. This could be a miscommunication between the teacher-parent, the parent-child, or the teacher-child. A study by Wah and Chung (2009) looked at students in Hong-Kong and their perceptions of their parents' involvement. To start, students indicated who they felt was the most important source of musical knowledge. A large amount (31%) felt their school music teacher was most important, followed by mass media (23%). Parents were only ranked as the most important source of musical knowledge by 44 students (3%). Wah and Chung also found that it was the mother who was more supportive of music participation than the father. The most popular instrument learned by students was the piano (ibid.).

The best teacher in the world may take specific notes with step-by-step directions as to how the student should practice and how the parent can help, however, if the parent is uninvolved at home, the teacher's practice directions are ineffective (Davidson et. al.1996). So while the teacher does play an important role, it is still the parent's responsibility to reinforce what is being taught in lessons. The current thesis research hypothesizes that parents who feel invited by their child's teacher to be involved will exhibit greater involvement.

Invitation From the Child

Parental involvement is very much affected by whether or not their child welcomes their involvement within the lessons. Students indicated that their parental support was second to

instructor encouragement as being the top reasons to continue learning the instrument (Wah and Chung, 2009). On the other hand, sometimes the child will want to become independent, indicating the parent may be too helpful (Michelson and Mistak, 1987). The current thesis research hypothesizes that parents will be more involved with their child's lesson if the child is more inviting of their parents to be involved.

Time and Energy

Fagan et al. (1992; 45) states, "When a parent is too busy to listen to the child's practice, the child will also become too busy to bother to practice." Time is a huge factor when considering parental involvement. Vries in 2009 used surveys and focus groups to assess how parents used music in the home for their children under the age of 5. Focus groups indicated that lack of time was a large reason for the absence of music in the home. Parents indicated that weekends were more conducive of music-making activities as more time was available.

When considering a family's socioeconomic status (SES), it may appear to not be in relation to whether or not a student succeeds at an instrument. While the effects are not direct, a family with a low SES may not be able to afford lessons at a private institution or send their child to the best teacher. Research by Davidson et. al. (1996) found that students who attend private, specialized music institutions had more involved parents than students in attendance of a public school music program. With that being said, one of two things may be true. First, it may be that lower SES families cannot afford to send their children to private institutions. Because of this, researchers are left with the impression that higher SES families are more involved than

lower SES families. Another reason may be that families who are paying for music instruction are as a result, more committed and involved in the music lessons.

At times teachers may become frustrated if students are not practicing or making appropriate progress, but in today's world there are several factors contributing to lack of practice. Children of divorced parents move weekly from house to house and may not always have access to a piano, and even in 2-parent homes both parents often have jobs (Domitor, 1994). In today's society, many children have a great deal of responsibility before their parents arrive home, such as completing homework, chores, and piano practice. As adults switch parental roles and children deal with shifting visitation schedules, this may affect a child's practice supervision (Ibid.). It is important to keep open communication with parents to determine if any of the previously mentioned issues are present within the student's family. The current thesis research hypothesizes that parents who have more time and energy for their child's music lessons will be more involved in them.

Knowledge and Skills

Schwarthoff (2004) claims that lack of musical knowledge on the parent's part, causes them to distance themselves from their child's music lessons. Parents are often intimidated by the fact they have not studied music and they feel they cannot contribute to their child's success (Ibid.). It is important for teachers to educate both the student and the parent during the lesson (Involving, 1992). Parents can become more educated and knowledgeable in music by attending concerts with their children and participating in additional activities. While this seems like an ideal way to become involved, a study found over 50% of the parents surveyed do not attend

other musical activities with their children (Wah and Chung, 2009). The current thesis research hypothesizes that parents with skills and knowledge in music will be more involved in their child's lessons.

Reviewing all seven aspects of the educational model proposed by Walker and colleagues, in terms of music literature, justifies the use of this model within the current thesis research. Existing music research has not used a well-tested model of parental involvement, which is a unique aspect of this study. While general education and music education share concepts, it is still valuable to look into how the music research fits in with this model.

Involvement Can Be Successful and Unsuccessful

Does it mean that students who have more involved parents are more successful? That students studying Suzuki are more successful than traditional students because of required parental involvement? Do parents with a background in music produce more successful students? Or, is it that independent students are more successful and develop a passion for music on their own? It is hard to say specifically what "success" on an instrument really is, but often time researchers will deem that lessons are successful if the student continues music study to the college level (Bugeja, 2009). Because not all successful musicians will choose to make a career out of music, years of studying music could also be identified as success in playing the instrument. Successful music students are also likely to win awards, scholarships, and receive high scores in competitions. Success may also be defined as having developed an intrinsic motivation to play.

Creech (2010) found that students in all age groups benefitted from parental support. They also found that behavioral support was greatest when children were near adolescence (age 9-11), and that cognitive/intellectual support was greatest for the oldest group of students. Research by Zdzinski (2002) examined the relationships between parental involvement and three variables indicating music achievement: the Iowa Tests of Music Literacy (ITML), the Instrumental Music Attitude Inventory (IMAI), and the Advanced Measures of Music Audiation (AMMA). All three measures were significantly correlated to parental involvement. Zdzinski found that parental involvement accounts for at least 10% of the variance in musical achievement and 7.8% of the variance in musical attitude scores.

As previously discussed, parents do not always understand their role in their child's musical development. A great way for parents to introduce their children to music is through early childhood lessons. Early childhood lessons provide a general introduction to music, helping them prepare for future private lesson instruction (Zander, 2010). In addition, these lessons also help children to interact with their peers as well as strengthen the bond with their caregiver (Ibid.). Success may simply be involving children in music at a young age and dedicating time each week for music development.

While it appears parental involvement is key to a student's success in music, there are legitimate reasons teachers argue why parents should not be involved in music lessons. Reasons include: parental interference during lessons and parental attendance inhibiting the development of independent relationships, which makes it difficult for children to take responsibility for their own practice (Macmillan, 2004). Other teachers discuss the potential for confusion to arise if parents are involved too much within the lessons and in home practice. For the most part, even

teachers who argue against parental involvement do recognize involvement can make practice at home more effective especially for younger students or during times of exam preparation (Ibid.).

Sometimes the parents are simply too helpful and the child does not develop the necessary independence, especially during practice time. Michelson and Mistak (1987) found that parents might jump in too soon with corrections and do not let the child problem solve and figure things out for themselves. Overall, research from both sides would agree that involvement at a young age is necessary, but ultimately teachers want to develop independent musicians.

How to Encourage Greater Parental Involvement

While some parents decide to become involved on their own terms, there are certain methods of instruction that require parental involvement. Some methods, such as Suzuki, require intense parental involvement, but other methods are less restrictive. For the less restrictive methods, there is debate as to whether or not teachers should encourage involvement, require involvement, or gradually involve the parents in the lessons. Hardy (1979) states that parents who have no experience with music lessons will be overwhelmed by what it truly takes for their child to develop musical skill and that a gradual approach to their involvement is necessary. With that being said, parents simply do not realize that any musical background is not needed to provide additional involvement benefits to their child (Bugeja, 2009).

Parents may not realize all of the unique ways in which they can provide musical experiences for their children as well as involve themselves with their child's musical lessons. Koops (2014) examined music making in the car as a unique musical experience for both the parent and the child. In a car, children have their own space with limited distractions giving

them the freedom to express themselves. Koops found that children sang music in the car, listened to music in the car, interacted with siblings, and engaged in movements to the music while in the car, which are similar to musical activities that occur in the home environment.

One way to encourage involvement is through recitals. Teachers may schedule extra recitals for new/beginning students to inspire both children and parents to dedicate time to practicing (Hardy, 1979). Another unique way to encourage involvement is through sending reports home to parents. Hardy suggests sending progress reports of the child's success so parents can see numerically if their child is making progress on the instrument. These reports could include ratings on various musical concepts so parents can see their child's progress. The biggest way to increase parental involvement is through good and consistent communication. Teachers need to tell parents that music lessons involve success and failures, as well as enjoyment and frustration (Ibid.).

The Involvement Snapshot

With the presence of parental involvement, or lack thereof, the big question still remains: what does exemplary parental involvement look like? Creech (2010) found the most positive outcomes to occur when parents elicit their children's views regarding appropriate parental involvement, negotiate with their children over practice issues, provide a structured environment for practice, take an interest in promoting good teacher-pupil rapport, communicate with the teacher on the child's progress, and remain a consistent interested audience in the child's music making.

New research conducted for this thesis will be presented in the next chapter based on the educational model presented by Walker et al., and will seek to examine a more encompassing view of parental involvement in music lessons. This research will examine the unique perspective of parental intent behind a child's music lessons and determine the different levels of involvement within a child's study. It is hoped that the results of this newest research will help both teachers and parents learn how to provide the best possible musical experience for their student and child, respectively.

Research Questions and Hypotheses

Based on the previous review of music research literature and educational parental involvement literature, the following research questions and hypotheses were formed:

Research Question 1: Are there significant differences between the three major reasons for lessons (technical, personal, and social)?

Research Question 2: Are there differences in involvement for different instruments?

Hypothesis 1: Parents who have a greater understanding of their role will result in greater involvement.

Hypothesis 2: Parents with greater self-efficacy will be more involved in their child's music study.

Hypothesis 3: Parents of Suzuki students will be more involved than parents of traditionally taught students.

Hypothesis 4: Parents who feel "invited" by their child's teacher will be more involved.

Hypothesis 5: Parents who feel "invited" by their child will be more involved.

Hypothesis 6: Parents with more time and energy will be more involved.

Hypothesis 7: Parents with knowledge and skills in music will be more involved.

Chapter 3: Methodology

The following describes the methodology used in collecting the most current data about parental involvement in music lessons. The child's teacher or institution contacted parents to solicitation participation in a survey on parental involvement. All participants agreed to an implied consent form at the beginning of the survey, and the UWSP Institutional Review Board for the Protection of Human Subjects approved all survey measures.

Participants

The participants included parents who presently had children enrolled in music lessons. Participants were selected from various local private studios, a local pre-college institution, and an established Suzuki Education Center in the area. Participants were recruited through a convenience sampling technique. There were 84 females (76.4%), 8 males (7.3%), and 18 missing responses.

The participant pool for this research was a limitation within this study. There was not a lot of variety in terms of participants. To start, there was a large majority of Suzuki string students, no brass students and a limited number of percussion students. Having a larger sample of students studying different instruments would have provided a clearer picture of how parental involvement changes from instrument to instrument.

Procedure

After providing informed consent, participants filled out a survey assessing parental involvement and their reasons for enrolling their child in music lessons. Demographic questions included: parent's sex, parent's age, instrument the child studies, age of child/age, sex of child, length of music study, method of study, whether siblings/parents are taking (or took) lessons. Questions involved assessment of parental involvement within lessons and the parent's perception of their child's success on their chosen instrument. After completing the survey participants were welcomed to ask any additional questions to the researcher. This research was not without limitations. A majority of the results rely on correlational data rather than causal relationships. Because of this, no direct conclusions can be made about parental involvement.

Measures

The seven different measures of: role construction, self-efficacy, method invitations, child invitations, teacher invitations, time and energy, and knowledge and skills were measured through a modified version of Walker and colleague's (2005) involvement measure. All scales (unless otherwise indicated) were measured on a 1 (strongly agree) – 6 (strongly disagree).

Reasons for music lessons

Parents were asked to provide reasons for enrolling their child in music lessons, which was based off the checklist created by Kreitman (2010). Parents were asked to indicate whether they enrolled their child for technical reasons, personal reasons, or social reasons. A complete list of items for this part of the survey can be found in Appendix A.

Role Construction

A parents understanding of their role is an important parent of a child's education (Ibid.). The parent's role is best defined as parents' beliefs about what they should do in terms of their

child's education (Ibid.). Sample items include, "I believe it is my responsibility to communicate with my child's teacher regularly," and "I believe it is my responsibility to help my child with practicing." A complete list of role construction items can be found in appendix B.

Self-Efficacy

Self-efficacy is the belief in one's ability to produce a desired outcome (Ibid.). In this case, self-efficacy refers to a parent's belief on how they can influence and aid in their child's education. Sample items include, "I don't know how to help my child learn the music and complete pieces," and "I feel successful about my efforts to help my child learn music." A complete list of self-efficacy items can be found in appendix C.

Invitation from method

Some methods are known to be more inviting than others in terms of parental involvement. Therefore the parent's perception of their invitation to be involved in regards to the method of their child's study is thought to be an influence on their involvement (Ibid.). Sample items include, "The method allows me to be involved within my child's music lessons," and "The studio/institution makes me feel welcome." A complete list of method invitation items can be found in appendix D.

Invitation from child

Generally, a child's invitation to the parent for help will contribute to a parents' decision to be involved (Ibid.). Sample items include: "My child asked me to help and explain something within his/her music," and "My child talks to me about their lesson." A complete list of child invitation items can be found in appendix E.

Invitation from Teacher

Research has shown that specific invitations from the child's teacher serve as a motivator for parental involvement (Ibid.). Sample items include: "My child's teacher asks me or expects me to help my child with practicing," and "My child's teacher has contact with me on a regular basis." A complete list of teacher invitation items can be found in appendix F.

Time and energy

Parents have reported that time and energy are often barriers to their involvement (Ibid.). Sample items include: "I have enough time and energy to attend my child's recitals and competitions," and "I have enough time and energy to supervise my child's practicing." A complete list of time and energy items can be found in appendix G.

Knowledge and skills

Research shows that parents who have at least a baseline of skills in the domain of their child's study are more likely to be involved and communicate with their child's teacher (Ibid.). Sample items include: "I know about different ways I can volunteer at my child's studio/institution," and "I know effective ways to contact my child's teacher." A complete list of knowledge and skills items can be found in appendix H.

Parental Involvement Scale

The parental involvement scale questions were based off of two different scales. Home and school (behavioral) involvement questions were from Walker and colleague's (2005) involvement measure. Sample home based involvement items include: "Someone in this family supervises practice," and "Someone in this family talks to the child about their lessons." Sample

school based involvement items include: “Someone in this family helps out at this child’s studio/institution,” and “Someone in this family engages with the child’s teacher during their lesson.”

Cognitive involvement items came from the scale created by Gronlick, Benjet, Kurowski, and Apostoleris (1997). Items were measured on a 1 (never) – 4 (every week) scale. Sample cognitive involvement items include, “Someone in this family takes the child to musical events other than their own,” and “someone in this family takes the child to music lectures, plays, or concerts.” Personal involvement items also came from the scale created by Gronlick and colleagues (1997). Sample items include: “I know what my child is learning in their lessons,” and “ I know the names of other children in my child’s music studio.” A complete list of all the involvement measures used can be found in Appendix I.

Demographic variables

Numerous demographic questions were asked. Questions included assessing the parent’s background in music, their child’s length of study on their chosen instrument, siblings who take lessons, and parent’s experiences with their lessons. The demographic questions can be found in Appendix J.

Parent’s attitude towards music

If parents had music lessons in their past, they also answered a few questions on their experiences. Items asked about their teachers, studio, how they felt about their lessons, and their overall experience. A complete list of parent musical experience items can be found in Appendix K.

Chapter 4: Results

Before interpreting the results, the data was cleaned. Data cleaning involves making a decision about missing data points, outliers, and other odd occurrences within the data. During the data cleaning process there were 12 participants removed due to having not responded to any of the questions. After the 12 participants were removed a total of 98 participants were left. There were also three items from the self-efficacy scale that needed to be reverse scored. Because there was only one child taking percussion lessons and one child whose parent selected “other,” these responses were combined with the woodwind category, which only had 3 responses. There were no parents who indicated their child was studying a brass instrument, so this category was removed.

Parents indicated the reason they enrolled their child in piano lessons by choosing *technical*, *personal*, or *social*. Of the 98 responses, 12 (12.2%) parents chose *technical* as the main reason for enrolling their child in music lessons. The most prevalent response from parents was *personal* at 69 (70.4%), and *social* had the least at 3 (3.1%). There were 14 (14.3%) missing data points from this question. The parents reported their child’s gender and there were 54 (55.1%) females, 38 males (38.8%), and 6 (6.1%) missing data points from this question. The parents also reported the method their teacher uses. Suzuki (58.2%) was more prevalent than traditional students (28.6%), and parents who were unsure of the method were the smallest group (7.1%). This question also contained some missing data (6.1%).

Children were found to study piano (54.1%), woodwind instruments (3.1%), string instruments (23.5%), percussion instrument (1%), voice (11.2%), and other (1%). Students have been playing their instrument for less than 1 year (14.3%), 1-3 years (28.6%), 4-6 years (25.5%),

7-10 years (15.3%), 10+ years (10.2%), and 6 unanswered questions (6.1%). Parents indicated that their child had siblings who also are taking or took lessons (57.1%), and some who did not have siblings who are taking or took lessons (36.7%). Some parents were found to have also studied music at some point in their life (72.4%), and some did not (21.4%). Of the parents who did study music at some point during their life, some studied the same instrument as their child (34.7%), and some did not (37.8%).

The two following research questions were explored through analysis of the data. In addition, the two research questions and the seven hypotheses were tested. Analysis of the data was done on SPSS (Statistical Package for the Social Sciences) statistical software. There were three major statistical tests used within the analysis. Specific details involving the analysis can be found in Appendix L. The simplest statistic used was a Pearson's correlation. A correlation determines whether there is a positive or negative relationship between two variables. The tables provided demonstrated the strength and direction of the relationship between two variables. If the correlation is positive one variable's increase results in the other variable's increase. If the correlation is negative one variable's decrease results in the other variable's increase. Correlations with one asterisk were significant at the .05 level, and correlations with two asterisk's were significant at the .01 level. T-tests were also used within the analyses. A t-test looks to determine whether or not there is a significant difference between two variables on some variable. Finally, an ANOVA, which is similar to a t-test determines whether or not there is a significant difference between two or more variables on some variable.

Research Question 1: Are there significant differences between the three major reasons for lessons (technical, personal, and social)?

To test the first research question, a within-participant one-way ANOVA was used. The ANOVA was used to measure differences between the three reasons for lessons and how involved parents are. Four different one-way ANOVA's were conducted to test each level of involvement (school, home, cognitive, and personal). Of these four ANOVA's there were no significant differences found.

While no significant differences were found between the reason parents enrolled their child in music lessons and their involvement, there was a relationship between the four different types of involvement. Parents who had greater personal-based involvement also had higher home-based involvement, school-based involvement, and cognitive based involvement. Parents who had greater school-based involvement also had higher home-based involvement and cognitive-based involvement. Parents who had greater school-based involvement also had greater cognitive-based involvement. All of the correlations between variables can be seen in Table 1. The direction (positive or negative) is indicated as well as the strength of the relationship.

There were also significant relationships between parent's ratings of how music helps develop technical, personal, and social skills and their level of involvement. Parents who rated music as helping develop personal skills also had high cognitive involvement. Parents who rated music as helping develop social skills also had higher levels of home involvement, school involvement, and cognitive involvement. All of the correlations between variables can be seen in Table 1. The direction (positive or negative) is indicated as well as the strength of the

relationship. To interpret the table, find the variable of interest in the left hand column and then scroll from left to right to see how that variable relates to the others.

Table 1. *Correlations Between Four Different Types of Parental Involvement and Parent's Ratings of How Much They Believe Music Develops Three Skill Domains (Technical, Social, Personal).*

	1	2	3	4	5	6	7
Personal Involvement (1)	1	.54**	.55**	.56**	-.012	.14	.17
Home Involvement (2)		1	.66**	.52**	.11	.15	.29**
School Involvement (3)			1	.53**	.18	.20	.26*
Cognitive Involvement (4)				1	.19	.36**	.37**
Technical Skills (5)					1	.40**	.39**
Personal Passion (6)						1	.60**
Social Skills (7)							1

Note. * $p < .05$, ** $p < .01$

Research Question 2: Are there differences in involvement for different instruments?

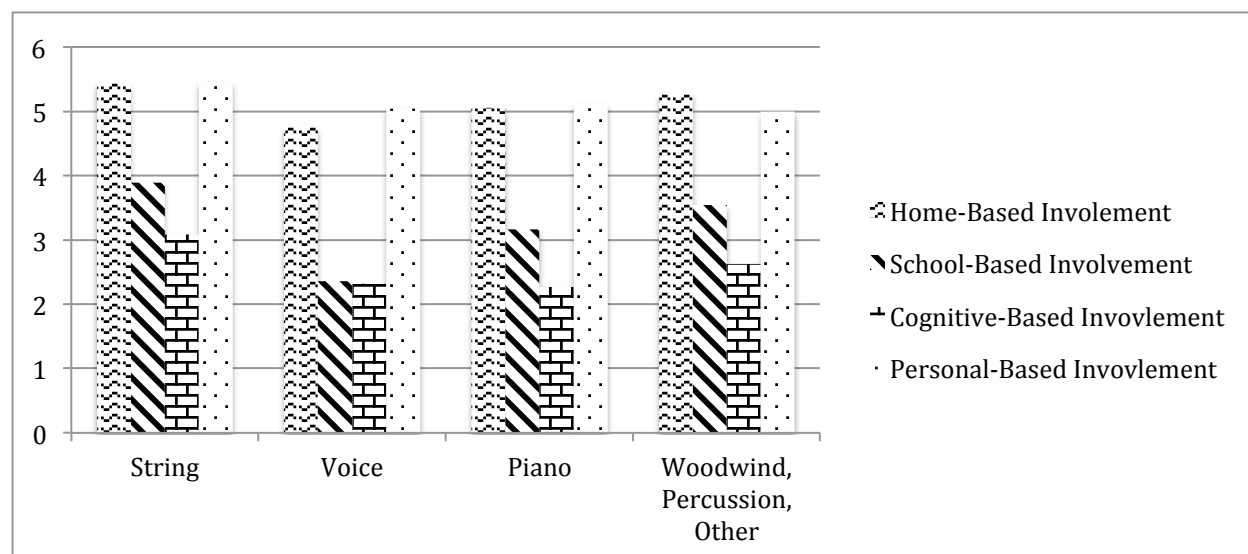
To test differences between the four different types of parental involvement and the types of instruments their child played, multiple one-way ANOVA's were done. The results found that parents with children studying string instruments had greater home-based parental involvement ($M = 5.44$, $SD = .60$) than students studying voice ($M = 4.77$, $SD = .86$). There were no significant differences between the other instruments. The averages for all instruments can be found in Figure 1.

A second one-way ANOVA revealed a significant relationship between school-based involvement and the type of instrument studied by the child. It was found that parents with children studying string instruments had greater school-based parental involvement ($M = 3.89$, $SD = 1.22$) than students studying voice ($M = 2.36$, $SD = 1.24$). There were no significant differences between the other instruments. The averages for all instruments can be found in Figure 1.

The results of a between participant one-way ANOVA revealed a significant relationship between cognitive-based involvement and the type of instrument studied by the child. It was found that parents with children studying string instruments had greater cognitive-based parental involvement ($M = 3.09$, $SD = 1.16$) than students studying piano ($M = 2.27$, $SD = .87$). There were no significant differences between the other instruments. The averages for all instruments can be found in Figure 1.

Finally, there were no significant differences between personal parental involvement and instrument studied by the child. As demonstrated by Figure 1, personal-based involvement was highest across all instruments.

Figure 1. *Mean Scores of Parental Involvement Across Four Different Instruments.*



Hypothesis 1: Parents who have a greater understanding of their role will result in greater involvement.

There was a significant positive correlation found between greater role construction and greater home-based involvement. As parents scored higher on role construction they also scored higher on all four levels of involvement. Correlations between all variables can be found in Table 2.

As suggested by previous research, a parent's role can change over time and that is influenced by the child's age. A significant negative correlation was found between the child's age and home-based parental involvement. As the child gets older, parents are less involved in terms of home and school based involvement. There was not a relationship between the child's age and cognitive-based involvement and personal-based involvement. All correlation variables can be found in Table 2.

Also suggested by previous research, a parent's role can change over time based on the length of time a child has been playing an instrument. Although this is strongly related to the child's age, it is valuable to look closer at length of study on the instrument and the four different types of parental involvement. A significant negative correlation was found between how long the children studied the instrument and home-based parental involvement. As children study the instrument for a longer period of time, parents are less involved with their music. There was no relationship between how long the child studied the instrument and the rest of the parental involvement types (school, cognitive, and personal). The relationship between a child's age and their parent's involvement was stronger than the relationship between a child's length of time studying the instrument and parental involvement.

Table 2. *Relationships Between a Child's Age and Parental Involvement.*

	1	2	3	4	5	6
Home (1)	1	.66**	.52**	.54**	-.42**	-.28**
School (2)		1	.53**	.55**	-.38**	-.20
Cognitive (3)			1	.56**	.07	.17
Personal (4)				1	-.01	.11
Child's Age (5)					1	.72**
Years (6)						1

Note. * $p < .05$, ** $p < .01$

Hypothesis 2: Parents with greater self-efficacy will be more involved in their child's music study.

There was a significant positive correlation between self-efficacy scores and greater parental home-based involvement, school-based involvement, cognitive-based involvement, and personal-based involvement. For parents who score higher on self-efficacy, their involvement was greater for all four types. Correlations between all variables can be found in Table 3.

Table 3. *Relationships Between Role Construction and Self-Efficacy Scores and The Four Types of Involvement (Home, School, Cognitive, Personal)*

	1	2	3	4	5	6
Role Construction (1)	1	.60**	.52**	.54**	.41**	.48**
Self-Efficacy (2)		1	.39**	.55**	.30**	.42
Home (3)			1	.66**	.52**	.54**
School (4)				1	.53**	.55**
Cognitive (5)					1	.56**
Personal (6)						1

Note. * $p < .05$, ** $p < .01$

Hypothesis 3: Parents of Suzuki students will be more involved than parents of traditionally taught students.

The results of a between-participant one-way ANOVA revealed a significant difference between the method used by the teacher and home-based parental involvement. Parents of Suzuki students indicated more home-based involvement ($M = 5.34$, $SD = .56$) than parents of traditionally taught students ($M = 4.83$, $SD = .61$), and parents who were “unsure” what method their teacher used ($M = 4.65$, $SD = .61$). There were no differences between traditionally taught students and parents who were unsure of the method being used by their child’s teacher. All of the mean scores of parental involvement for Suzuki, traditional, and unsure students can be found in Figure 2.

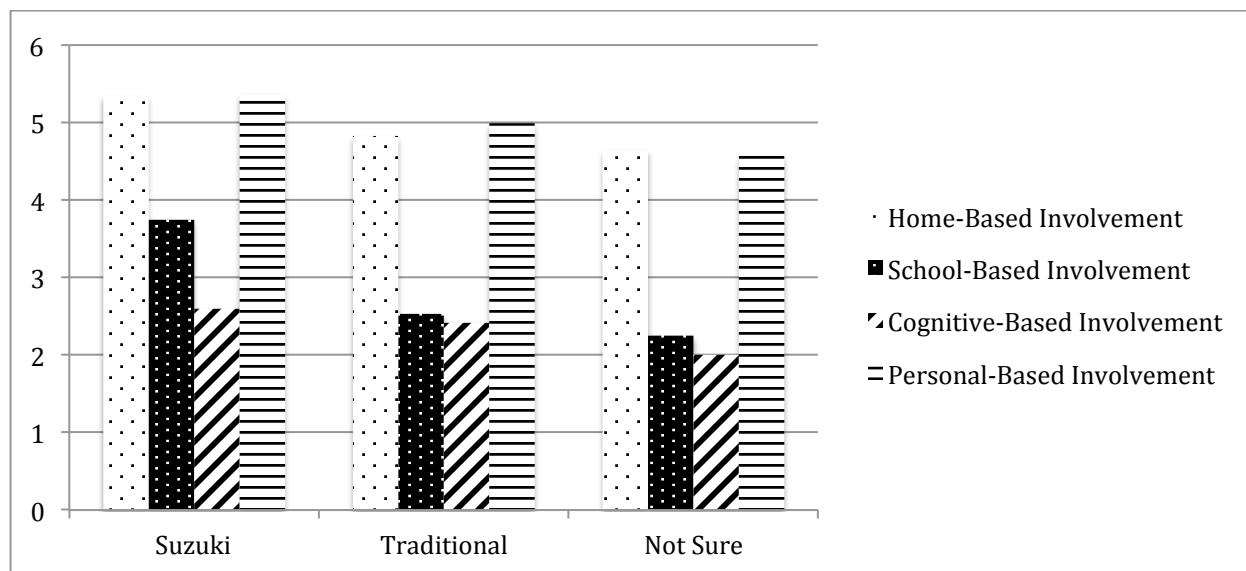
The results of a between-participant one-way ANOVA revealed a significant difference between the method used by the teacher and school-based parental involvement. Parents of Suzuki students indicated more school-based involvement ($M = 3.75$, $SD = 1.15$) than parents of traditionally taught students ($M = 2.53$, $SD = 1.17$), and parents who were “unsure” what method their teacher used ($M = 2.24$, $SD = .71$). There were no differences between traditionally taught students and parents who were unsure of the method being used by their child’s teacher. The results of a between-participant one-way ANOVA did not reveal a significant difference between the method used by the teacher and cognitive-based parental involvement. All of the mean scores of parental involvement for Suzuki, traditional, and unsure students can be found in Figure 2.

The results of a between-participant one-way ANOVA revealed a significant difference between the method used by the teacher and personal-based parental involvement. Parents of Suzuki students indicated more personal-based involvement ($M = 5.36$, $SD = .47$) than parents of traditionally taught students ($M = 4.99$, $SD = .78$), and parents who were “unsure” what method their teacher used ($M = 4.57$, $SD = .51$). There were no differences between traditionally taught students and parents who were unsure of the method being used by their child’s teacher. All of the mean scores of parental involvement for Suzuki, traditional, and unsure students can be found in Figure 2.

Research suggests that Suzuki parents are given a clear definition of what their role is within the child’s lessons. To test this assumption, an independent samples t-test was used to compare two different groups in terms of role construction (Suzuki and traditional/unsure). An

independent samples t-test did not find a significant relationship between the method of study and scores on parental role construction.

Figure 2. *Differences Between Method of Study and Parental Involvement.*



Hypothesis 4: Parents who feel “invited” by their child’s teacher will be more involved.

Hypothesis 5: Parents who feel “invited” by their child will be more involved.

Hypotheses four and five were tested using a Pearson’s correlation. There was a significant positive correlation between a child’s invitation of their parents to be involved and personal-based involvement, $r(92) = .59, p < .001$, cognitive-based involvement, $r(92) = .41, p < .001$, school-based involvement, $r(92) = .61, p < .001$, and home-based involvement, $r(93) = .60, p < .001$. Parents who felt invited by their child were more involved.

There was a significant positive correlation between the teacher’s invitation of the parents to be involved and personal-based involvement, cognitive-based involvement, school-based

involvement, and home-based involvement. All correlations between the variables can be found in Table 4. Parents who felt invited by their child's teacher were more involved.

Table 4. *Relationship Between Child and Teacher Invitations and The Four Types of Parental Involvement.*

	1	2	3	4	5	6
Child Invitation (1)	1	.70**	.59**	.41**	.61**	.60**
Teacher Invitation (2)		1	.47**	.30**	.69**	.57**
Personal (3)			1	.56**	.55**	.54**
Cognitive (4)				1	.53**	.52**
School (5)					1	.66**
Home (6)						1

Note. * $p < .05$, ** $p < .01$

Hypothesis 6: Parents with more time and energy will be more involved.

Hypothesis 7: Parents with knowledge and skills in music will be more involved.

Hypotheses six and seven were tested using a Pearson's correlation. There was a significant positive correlation between a parent's time and energy personal-based involvement, cognitive-based involvement, school-based involvement, and home-based involvement. Parents who had more time and energy scored higher on all four types of parental involvement.

There was a significant positive correlation between parents' knowledge and skills and personal-based involvement, cognitive-based involvement, school-based involvement, and home-based involvement. Parents who had more knowledge and skills on their child's

instrument scored higher on all four types of parental involvement. All correlations for the variables of hypotheses six and seven can be found in Table 5.

Table 5. *Relationship Between a Parent's Time/Energy and Knowledge/Skills and The Four Different Types of Involvement.*

	1	2	3	4	5	6
Time and Energy (1)	1	.74**	.61**	.45**	.59**	.60**
Knowledge and Skills (2)		1	.58**	.41**	.56**	.51**
Personal (3)			1	.56**	.55**	.54**
Cognitive (4)				1	.53**	.52**
School (5)					1	.66**
Home (6)						1

Note. * $p < .05$, ** $p < .01$

In addition to testing the two research questions and seven hypotheses some exploratory analysis was done to further investigate the significant findings. An average of the four different types of involvement was used for the remaining of the analyses. Some research indicated that there might be differences between mothers and fathers in terms of their involvement. An independent samples t-test did not show a significant relationship between mothers and fathers in their overall involvement with their child's music lessons. Some research also indicated parents may be more or less involved for their child based on their child's gender. An independent samples t-test did not find a significant relationship between the child's sex and their parent's

overall involvement, indicating there was virtually not difference in involvement based on the child's sex.

Exploratory analyses also looked into whether or not having a sibling play an instrument would influence parental involvement. An independent samples t-test did not find a significant relationship between a child having siblings who played an instrument and not having siblings who played an instrument and their parent's overall involvement. It was also important to determine whether or not a parent's past musical experiences influenced their involvement in their child's music lessons.

Chapter 5: Discussion

The following discussion will address the results from the two research questions and the seven different hypotheses. There were two unique aspects of this research. First, an involvement model originally used for academic education was modified and adapted to the music education context. The seven hypotheses are based on the seven different dimensions of this model. Second, this research examined how a parent's reason for choosing music lessons for their child influenced their involvement.

Research Question 1: Are there significant differences between the three major reasons for music lessons (technical, personal, and social) and parental involvement?

The results from research question one suggest there are no significant differences between the three major reasons for music lessons and involvement. Parents did not involve themselves more or less because of having chosen one of these three reasons and their main purpose for their child's lessons. However, a relationship was found between parental involvement and how important parents feel music contributes to the development of these three skill domains (technical, personal, social). Interestingly, increased involvement was most strongly related to music's ability to develop social skills. Parents who rated social skills as being highly developed by music studies, scored higher on all the different types of involvement except personal involvement. Social skills may include a way for families to spend time together, an opportunity for their child to make new friends, or simply for the fun of learning an instrument. If a parent believes music can strongly develop their child's social skills, it is no surprise that these are most involved within their child's lessons. Future research may continue

to explore this significant finding. It would be interesting to further understand how the social benefits of music can increase parental involvement.

A large amount of parents rated the development of a *personal passion* as being a product highly developed from music lessons. Parents who rated personal aspects as being highly developed by music studies scored higher on cognitive-based involvement. Again, cognitive-based parental involvement includes activities such as: taking the child to musical events, discussing composers and performers with them, taking their child to musical venues and museums, buying music books for their child, and playing musical games with their child (Creech, 2010). These finding aligns well with the personal benefits of music. Personal skills and benefits of music may include developing a life-long love of music, building self-esteem, self-expression, self-confidence, and developing sensitivity to the arts (Kreitman, 2010).

Interestingly, none of the parental involvement measures showed a relationship to technical skills. Technical skills include improving concentration focus, and developing problem solving and fine motor skills. Technical skills learned from music could also include proper time-management skills and increased hand-eye coordination. Why was there no relationship between involvement and the importance of technical skills?

Another reason as suggested by Zdzinski (2013), is that a parent's background may be a big reason as to why parents chose to enroll their child in music. Although this was not tested specifically, there was no relationship found between a parent's attitude towards music and their overall involvement with their child's lessons. This demonstrates that regardless of whether the parent had a positive or negative experience with lessons in their past, they did not alter their involvement in their own child's lessons based on this.

Research Question 2: Are there differences in involvement for different instruments?

The results from research question two suggest there are significant differences between instruments in terms of parental involvement. These findings were somewhat in support of existing research by Zdzinski (2002) who found different aspects of parental involvement to be related to differences in vocal and instrumental students. For instrumental students, Zdzinski found greater parental support for activities such as: talking about music, attending parent meetings, providing parents, and taking lessons themselves. On the other hand, vocal students had parents who were more engaged in assisting and listening to practice, attending concerts, singing with their child, and taping performances.

This research found students studying string instruments to have parents engaged in greater cognitive involvement than students studying piano. Students studying string instruments were also found to have greater school-based parental involvement than students studying voice. Finally, it was found that students studying string instruments had greater home-based parental involvement than students studying voice. This research did not find that students studying voice had parents who were more engaged in home-based parental involvement as suggested by existing research (Ibid.). There is a strong presence of string Suzuki instruments within the sample, which could be contributing to these differences. Further research should continue to explore how the type of instrument being played by the student influences parental involvement.

Hypothesis 1: Parents who have a greater understanding of their role will result in greater involvement.

The results from hypothesis one suggest there is a relationship between parents who score higher on role construction and involvement within their child's music study. As stated by Davidson et al., (1996), the role a parent plays in the lesson is most strongly related to the child gaining musical skills. These parents were present throughout the lesson and also received feedback from the teacher (Ibid.). The results from this research demonstrated the strongest relationship between school-based involvement and role construction. This tells teachers that it is so important for a parent to understand what their role is within their child's lesson time in order for them to aid in their child's success. Although success was not explicitly measured within this research, past research supports the involvement-success relationship (Ibid.).

Research by Macmillan (2004) found that parents do not understand it is not necessary for them to be musically trained to help aid in their child's music education. Zdzinski (2002) found if parents were talking with their child about music, listening to their child practice, and taping performances, students were scoring higher on music achievement and attitude. These parental involvement activities do not require any kind of knowledge in music, but simply, a parent understanding their role and what they can do to aid in their child's success.

A parent's role is not going to be the same every day for each child, and is not going to be the same from child to child. The parent's role in their child's music education is constantly evolving and changing. Therefore, it is important for strong communication between the teacher, child, and parent to maximize success. This research also looked into the relationship between a child's age and their length of study on the instrument and parental involvement. Results indicated a strong negative relationship between the child's age and their parent's involvement. Existing music research states that parental influence is most critical when the child is younger in

age (Macmillan, 2004; Zdzinski, 1992; Davidson et al., 1996). The findings from this research further support claims made by existing research.

A unique aspect of this research is the exploration of how different types of parental involvement (home, school, cognitive, and personal) are influenced by the child's age. Age only impacted home-based and school-based parental involvement. As cognitive and personal involvement are mostly related to activities outside of the basic format of music instruction (attend lessons and spend time practicing), it is not surprising to find a lack of relationship with these variables. Personal support includes simply supporting their children (help decrease performance anxiety, no judgments, and other emotional demands of being a musician), and cognitive support involves primarily activities outside of the lesson (attending concerts, discussing musical concepts, going to museums). While past research looked at parental involvement overall, this research determined that there are certain aspects of parental involvement that can decrease, as the child gets older, but there are also some aspects that should potentially be present throughout the child's entire musical career. Future research could further explore how cognitive and personal involvement changes as the child ages.

Hypothesis 2: Parents with greater self-efficacy will be more involved in their child's music study.

The results from hypothesis two suggest there is a positive relationship between parents who score higher on self-efficacy and their involvement within their child's music study. Self-

efficacy is the belief in one's ability to act in ways that will help their child succeed (Walker et al., 2005). Previous research discusses the importance of parents having a positive attitude towards their child's music participation and this research supports those past findings. As previously stated, parents need to understand their role in order to be involved within their child's lesson, but they also need to believe that they can properly execute that role. Future research may further explore more specific ways to increase self-efficacy in parents and further explore details of this relationship.

Hypothesis 3: Parents of Suzuki students will be more involved than parents of traditionally taught students.

The results from hypothesis three suggest there are significant differences between Suzuki and traditionally taught students in terms of parental involvement. This research found that Suzuki parents are significantly more involved than parents of traditionally taught students. This would be expected as the Suzuki method is widely known for the strong involvement of parents within music instruction.

Bugeja (2009) states the Suzuki method defines a clear role for the parent, and other methods may not do this. This research looked into whether or not there were differences between traditionally taught students and Suzuki students in terms of how well parents understood their role within the lesson. There were no differences found between the two different methods. This, however, does not indicate that involvement was not different between the two, rather, parents understood what their role was within the lesson. The role of the parent is defined differently in terms of the two methods, but regardless of how the role is being

defined, parents understand what their role is within the lesson. This could potentially explain why parents of Suzuki students are more involved . . . it is required of them, and they understand their role.

Hypothesis 4: Parents who feel “invited” by their child’s teacher will be more involved.

The results from hypothesis four suggest there is a positive relationship between parents feeling invited by their child’s teacher and their involvement within their child’s lessons. This means those teachers who are more inviting and willing to allow parents to be involved results in parents being more involved within the lesson. McAllister (2010) found teachers who are more passionate about music and teaching would produce more passionate students and parents.

How much a teacher approves of parental involvement will likely be related to the method the teacher chooses to teach. If teachers are not willing to allow parents to be involved within lessons, parents can still be involved at home, cognitively, and personally for the child. Because of the strong research background on parental involvement and a child’s success, it may be really important for teachers to encourage involvement, even if they do not want parents to be involved within the lesson. Teachers can encourage parents to guide practicing (behavioral-home), provide emotional support for their child (personal), and take their child to musical events (cognitive). Future research may further explore whether or not teachers are encouraging involvement outside of the lesson, especially if they prefer parents to not be present and/or involved at the lesson.

Hypothesis 5: Parents who feel “invited” by their child will be more involved.

The results from hypothesis five suggest there is a relationship between a child inviting their parents to be involved within their lessons and parental involvement. It was found that if the child is more inviting of the parent to be involved, the parents will be more involved within the lesson at all four types of parental involvement. Sometimes the reason for music lessons is simply because the child wants to and not because the parent has a specific vision for the outcome and purpose of these music lessons. Research by Wah and Chung (2009) found that parental support was second to instructor encouragement as being why they continued studying their instrument.

It is possible that children who choose on their own to take music lessons will have parents who are less involved and supportive because they do not have a vested interest within the lessons. Further research may examine the specific aspect of how parental involvement looks when it is the child who chooses to begin study on the instrument.

Hypothesis 6: Parents with more time and energy will be more involved.

The results from hypothesis six suggest there is a relationship between the amount of time and energy a parent has and their involvement within a child's lesson. This research found that parents with more time and energy are more involved within their child's music education. Fagen et al., (1992; 45) states, "When a parent is too busy to listen to the child's practice, the child will also become too busy to bother to practice." This may seem to be an obvious relationship, but it is an important one for teachers to understand. Communicating with parents about their schedules and time commitments may help provide insight to the student's progress.

Hypothesis 7: Parents with knowledge and skills in music will be more involved.

The results from hypothesis seven suggest there is a relationship between parents' knowledge and skills and their level of involvement in their child's lessons. While some research suggests it is not necessary for parents to be musically trained (Macmillan, 2004), it is helpful. Davidson and colleagues (1996) found that children who failed to continue with lessons had parents who were less interested in music. While a parent's interest in music was not measured within this research, the level of their knowledge and skills regarding music was. Parents who rated higher on items on knowledge and skills were also more involved in lessons (for all types of involvement). It is possible that parents who have more knowledge and skills about music also have a greater understanding of their role within the lesson. Future research may build off of the findings by looking at how a parent's interest in music differs from their knowledge and skills in music.

Exploratory analysis looked further into how gender influences parental involvement. Zdzinski (1994; 2002) found parental involvement to be more influential for female students than male students. Because a success measure was not used within this research this exact relationship could not be tested. Rather, the relationship between the parent's gender, their level of involvement, and how their involvement changes for their male and female children. Contrary to the existing literature, no significant relationships were found between parental involvement and the sex of the parent and/or child. These results could have been influenced by the lack of male parental figures who participated in the research.

Chapter 6: Conclusions

Researchers agree that involving parents in music studies is beneficial to the student. This research used an existing model of parental involvement and adapted it to the music education context. The model was successful at defining seven different aspects that contribute to four different types of parental involvement.

The first research question looked into how the reason a parent chose to enroll their child in music lessons influenced their involvement. While no differences were found, it was determined that how much a parent feels about music will develop certain abilities in their child (technical, personal, social) and does influence their involvement. If teachers simply ask why a parent wants their child to study music, they could gain insight to the future dynamic of the lessons.

The second research question compared different instruments in terms of involvement. Students studying string instruments were found to be the most involved with their child's music education. This could have been due to the large sample of parents who have children playing string instruments. Also, the parents of these string players were recruited through a private institution setting. If parents are seeking out and paying extra money for private lessons that alone could be influencing their involvement.

The first two hypotheses examined role construction and parental self-efficacy. It was found that parents who understand their role and believe they can contribute to their child's success are more involved in lessons. The third hypothesis looked into differences between Suzuki students and traditionally taught students and parental involvement. As supported by previous research, Suzuki students do have parents who are more involved with their music studies.

The fourth and fifth hypotheses looked into invitations from the child and the child's teacher for parents to be involved. If the child and teacher encourage and welcome involvement, parents were found to be more involved within the lesson. Finally, it was also found that parents

with more time, energy, knowledge, and skills are more involved in their child's lessons (hypotheses six and seven).

This research provides opportunities for teachers to further understand parental involvement within the music context. Adapting a parental involvement scale that incorporates different types of involvement can be useful in further understanding the relationship between parental involvement and child success.

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Appendix A

1. What is the main reason you enrolled your child in music lessons?

Technical: increase focus/concentration, improve problem solving skills and fine-motor skills, and develop hand/eye coordination and time management

Personal: life-long love of music, instill the idea of endless opportunity, increase self-esteem, strive for excellence, self-expression, to create beauty, develop sensitivity, create calm and centered children

Social: develop a social/friend circle in music, give my child public performance experience, a way to spend time as a family, a fun thing to do

2. On a scale of 1-10 how much do you feel music helps develop the above skill domains?

Technical	1 2 3 4 5 6 7 8 9 10
Personal	1 2 3 4 5 6 7 8 9 10
Social	1 2 3 4 5 6 7 8 9 10

3. Order these skill domains from most important too least important

Technical Personal Social

Appendix B

Role construction

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

I believe it is my responsibility to:

1. Volunteer at musical events my child attends
2. Communicate with my child's teacher regularly
3. Help my child with practicing
4. Support decisions made by the teacher
5. Help my child with things he/she does not understand
6. Make the music studio better
7. Talk with my child about his/her music lesson

Appendix C

Self-Efficacy

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

1. I know how to help my child do well in music lessons
2. I don't know if I'm getting through to my child when I try to help them
3. I don't know how to help my child learn the music and complete pieces
4. I feel successful about my efforts to help my child learn music
5. Other children have more influence on my child's musical success than I do
6. I don't know how to help my child learn music
7. I make a significant difference in my child's musical performance

Appendix D

Invitations from Method and School

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

1. The method allows me to be involved within my child's music lessons
2. The studio/institution makes me feel welcome
3. The studio/institution lets me know about events such as recitals and competitions

Appendix E

Invitations from child

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

1. My child asked me to help and explain something with in his/her music
2. My child asks me to supervise his or her practice
3. My child talks to me about their lesson
4. My child asks me to attend their recitals and competitions
5. My child asks me to volunteer and participate in activities put on by the studio and/or institution
6. My child has asked me to talk with his or her teacher

Appendix F

Invitations from the teacher

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

1. My child's teacher asks me or expects me to help my child with practicing
2. My child's teacher asks me or expects me to supervise my child's practice
3. My child's teacher asks me to attend recitals and competitions
4. My child's teacher asks me to discuss their lesson with them
5. My child's teacher asks me to volunteer at events such as recitals and competitions
6. My child's teacher has contact with me on a regular basis.

Appendix G

Time and Energy

I have enough time and energy to . . .

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

1. Communicate effectively with my child about his/her lesson
2. Help out at my child's studio/institution of instruction
3. Communicate effectively with my child's teacher
4. Attend my child's recitals and competitions
5. Help my child with their practicing
6. Supervise my child's practicing

Appendix H

Knowledge and Skills

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

1. I know about different ways I can volunteer at my child's studio/institution
2. I know about the recitals and events at my child's studio/institution
3. I know effective ways to contact my child's teacher
4. I know how to communicate effectively with my child about his/her lesson
5. I know how to explain things to my child regarding their practice assignments

6. I know enough about music to help my child
7. I know how to communicate effectively with my child's teacher
8. I know how to supervise my child's practice
9. I have the skills to help out at recitals, competitions, and other activities

Appendix I

Home-Based Involvement

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

Someone in this family . . .

1. Talks with this child about their piano lessons
2. Supervises this child's practice and ensures assignments are complete
3. Makes sure the child has time to practice
4. Listens to this child practice her/her instrument
5. Practices music fundamentals with this child (note names, rhythm values, etc.)
6. Attends musical events with this child
7. Helps this child prepare for recitals, competitions, or special public performances
8. Supports the child and tells them how important lessons are
9. Embraces creativity the child initiates on the instrument.

School-Based Involvement

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

Someone in this family . . .

1. Helps out at this child's studio/institution
2. Attends the child's weekly lessons
3. Engages with the child's teacher during their lesson
4. Interacts with the child during his/her lesson
5. Takes notes during the child's lesson each week
6. Attends events put on by the studio such as recitals and/or competitions
7. Volunteers and contributes to events put on by the studio
8. Plays duets of some kind with the child

Cognitive Involvement

Indicate how much you engage in the following activities:

1 = never, 2 = on occasion, 3 = 1x per month, 4 = 2x per month, 5 = 3x per month, 6 = every week

Someone in this family . . .

1. Takes this child to musical events other than their own
2. Talks about current musical composers and performers with them
3. Takes the child to music lectures, plays, or concerts
4. Takes the child to historical musical sites and museums
5. Plays musical games with the child
6. Buys music books for this child

Personal Involvement

Indicate how much you agree or disagree:

1 = Disagree very strongly, 2 = Disagree, 3 = Disagree just a little, 4 = Agree just a little, 5 = Agree, 6 = Agree very strongly

1. I know what my child is currently learning in their lessons
2. I know the names of other children in my child's music studio
3. I know the types of music my child likes and does not like
4. I keep close track of how well my child is doing in lessons
5. I ask my child how things are going in their lessons

Appendix J

Demographic Variables

1. What is your sex?
2. What is your child's age?
3. What is your child's sex?
4. What method of teaching does your teacher use?
5. What instrument does your child play? Please choose their PRIMARY instrument.
6. How many years has your child been studying music?
7. Does your child have siblings who play an instrument?
8. Have you studied music at any point in your life?
9. Did you study the same instrument as your child?
 - a. If not, what instrument did you play?
10. How many years did you study the instrument?

Appendix K

Attitude Toward Music Lessons

If you had music lessons please indicate your feelings about your music experiences as a student:

My location of music study	disliked	1 2 3 4 5 6	liked
My teachers	were mean	1 2 3 4 5 6	were nice
	ignored me	1 2 3 4 5 6	cared about me
My studio (classroom) experience	bad	1 2 3 4 5 6	good
I felt like	an outsider	1 2 3 4 5 6	I belonged
My overall experience	failure	1 2 3 4 5 6	success

Appendix L

Research Question #1

The first one-way ANOVA did not find a significant difference in home-based parental involvement depending on the reason parents enrolled their child in music lessons, $F(2, 79) = .380, p = .685$. The second one-way ANOVA did not find a significant difference in school-based parental involvement depending on the reason parents enrolled their child in music lessons, $F(2, 78) = 2.083, p = .132$. The third one-way ANOVA did not find a significant difference in cognitive-based parental involvement depending on the reason parents enrolled their child in music lessons $F(2, 78) = 1.078, p = .346$. The final one-way ANOVA also did not find a significant difference in personal-based parental involvement depending on the reason parents enrolled their child in music lessons $F(2, 78) = .620, p = .541$.

There was a significant positive correlation between personal-based involvement and home-based involvement, $r(90) = .54, p < .001$, school-based involvement $r(90) = .55, p < .001$, and cognitive-based involvement $r(90) = .56, p < .001$. There was also a significant positive correlation between school-based involvement and home-based involvement $r(90) = .66, p < .001$, and cognitive-based involvement $r(90) = .52, p < .001$. Finally, there was a significant correlation between school-based involvement and cognitive involvement $r(90) = .53, p < .001$. There was a significant positive correlation between parent's rating of personal skills and their cognitive involvement $r(84) = .36, p = .001$. There was a significant positive relationship between parent's rating of social skills and their home involvement $r(81) = .29, p = .008$, school involvement $r(80) = .263, p < .017$, and cognitive involvement $r(80) = .371, p = .001$.

Research Question #2

The results of a between participant one-way ANOVA revealed a significant relationship between home-based involvement and the type of instrument studied by the child $F(3, 91) = 2.820, p = .044$. Tukey post-hoc tests showed that parents with children studying string instruments had greater home-based parental involvement ($M = 5.44, SD = .60$) than students

studying voice ($M = 4.77$, $SD = .86$). There were no significant differences between the other instruments.

The results of a between participant one-way ANOVA revealed a significant relationship between school-based involvement and the type of instrument studied by the child $F(3, 91) = 4.182$, $p = .008$. Tukey post-hoc tests showed that parents with children studying string instruments had greater school-based parental involvement ($M = 3.89$, $SD = 1.22$) than students studying voice ($M = 2.36$, $SD = 1.24$). There were no significant differences between the other instruments.

The results of a between participant one-way ANOVA revealed a significant relationship between cognitive-based involvement and the type of instrument studied by the child $F(3, 91) = 4.346$, $p = .007$. Tukey post-hoc tests showed that parents with children studying string instruments had greater cognitive-based parental involvement ($M = 3.09$, $SD = 1.16$) than students studying piano ($M = 2.27$, $SD = .87$). There were no significant differences between the other instruments.

Hypothesis #1

A significant positive correlation was found between greater role construction and greater parental home-based involvement $r(93) = .52$, $p < .001$, school-based involvement $r(92) = .54$, $p < .001$, cognitive-based involvement $r(92) = .41$, $p < .001$, and personal-based involvement $r(92) = .48$, $p < .001$. A significant negative correlation was found between the child's age and home-based parental involvement $r(88) = -.42$, $p < .001$, and school-based involvement $r(88) = -.38$, $p < .001$. There was not a significant correlation between a child's age and cognitive-based involvement $r(88) = .07$, $p = .54$, and personal-based involvement $r(88) = -.01$, $p = .90$. A significant negative correlation was found between how long the child studied the instrument and home-based parental involvement, $r(90) = -.28$, $p = .007$.

Hypothesis #2

A significant positive correlation was also found between great self-efficacy scores and great parental home-based involvement $r(93) = .39$, $p < .001$, school-based involvement $r(92) = .55$, $p < .001$, cognitive-based involvement $r(92) = .30$, $p = .004$, and personal-based involvement $r(92) = .41$, $p < .001$.

Hypothesis #3

The results of a between-participant one-way ANOVA revealed a significant difference between the method used by the teacher and home-based parental involvement, $F(2, 91) = 7.734$, $p = .001$. Tukey post hoc tests showed that parents of Suzuki students indicated more home-based involvement ($M = 5.34$, $SD = .56$) than parents of traditionally taught students ($M = 4.83$, $SD = .61$), and parents who were "unsure" what method their teacher used ($M = 4.65$, $SD = .61$).

The results of a between-participant one-way ANOVA revealed a significant difference between the method used by the teacher and school-based parental involvement, $F(2, 91) = 14.059$, $p < .001$. Tukey post hoc tests showed that parents of Suzuki students indicated more school-based involvement ($M = 3.75$, $SD = 1.15$) than parents of traditionally taught students ($M = 2.53$, $SD = 1.17$), and parents who were "unsure" what method their teacher used ($M = 2.24$,

$SD = .71$). The results of a between-participant one-way ANOVA did not reveal a significant difference between the method used by the teacher and cognitive-based parental involvement $F(2, 91) = 1.374, p = .258$.

The results of a between-participant one-way ANOVA revealed a significant difference between the method used by the teacher and personal-based parental involvement, $F(2, 91) = 8.152, p = .001$. Tukey post hoc tests showed that parents of Suzuki students indicated more personal-based involvement ($M = 5.36, SD = .47$) than parents of traditionally taught students ($M = 4.99, SD = .78$), and parents who were “unsure” what method their teacher used ($M = 4.57, SD = .51$).

Hypothesis #4 and #5

There was a significant positive correlation between a child’s invitation of their parents to be involved and personal-based involvement, $r(92) = .59, p < .001$, cognitive-based involvement, $r(92) = .41, p < .001$, school-based involvement, $r(92) = .61, p < .001$, and home-based involvement, $r(93) = .60, p < .001$.

There was a significant positive correlation between the teacher’s invitation of the parents to be involved and personal-based involvement, $r(92) = .47, p < .001$, cognitive-based involvement, $r(92) = .30, p = .004$, school-based involvement, $r(92) = .69, p < .001$, and home-based involvement, $r(93) = .57, p < .001$.

Hypothesis #6 and #7

There was a significant positive correlation between a parents time and energy personal-based involvement, $r(92) = .61, p < .001$, cognitive-based involvement, $r(92) = .45, p < .001$, school-based involvement, $r(92) = .59, p < .001$, and home-based involvement, $r(93) = .60, p < .001$.

There was a significant positive correlation between parents knowledge and skills and personal-based involvement, $r(92) = .58, p < .001$, cognitive-based involvement, $r(92) = .41, p < .001$, school-based involvement, $r(92) = .56, p < .001$, and home-based involvement, $r(93) = .51, p < .001$.

Other Analyses

An independent samples t-test did not show a significant relationship between mothers and fathers in their overall involvement with their child’s music lessons, $t(90) = -.565, p = .338$, 95% CI [-.70, .39].

An independent samples t-test did not find a significant relationship between the child’s sex and their parent’s overall involvement $t(90) = .418, p = .914$, 95% CI [-.25, .38]

An independent samples t-test did not find a significant relationship between a child having siblings who played an instrument and not having siblings who played an instrument and their parent’s overall involvement, $t(90) = 1.04, p = .311$, 95% CI [-.23, .40].

There was not a significant correlation between a parent’s attitude towards music and their overall involvement, $r(69) = .64, p = -.057$.