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The effect of an active parental program on the musical achievement and musical affectiveness of elementary instrumental music students

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THE EFFECT OF AN ACTIVE PARENTAL PROGRAM ON THE MUSICAL ACHIEVEMENT AND MUSICAL AFFECTIVENESS OF ELEMENTARY INSTRUMENTAL MUSIC STUDENTS

by
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ABSTRACT

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The Effect of an Active Parental Program on the Musical Achievement and Musical Affectiveness of Elementary Instrumental Students

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Thesis Advisor: Dr. Lili M. Levinowitz

Master of Arts: Subject Matter Music Teaching

Graduate Division of Rowan College of New Jersey

The purpose of this study was to examine the musical environment in the homes of elementary instrumental music students. The problem was to investigate the effectiveness of an active parental involvement program on their child's music achievement and music affectiveness.

Prior to the investigation, the researcher sent a home music environment survey home to all those students who signed up for instrumental lesson in the spring of their third grade year. One of the questions asked the parents if the would be willing to participate in the experiment the following September.

Once the school year started, times and dates were set for the twelve week treatment sessions to begin. The experiment involved 177 fourth grade beginning band students, and twelve parents. Both the students and the parents received instruction on their particular band instrument. The

students' received a weekly thirty minute group lesson, while the parents received a weekly forty minute group lesson during the evening. The students were grouped with like instruments. The parents were grouped accordingly: woodwinds one night, and the brass and percussion another night.

At the conclusion of the treatment session, the students had to perform an etude, which was tape recorded, for their performance achievement, and an attitude survey was administered to measure their music affectiveness. The researcher found significant mean differences in favor of the experimental group in both the students' performance achievement and their attitude towards music.

MINI ABSTRACT

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The problem of this study was to investigate the use of an active parental program and it's effect on fourth grade beginning instrumental music students' music achievement and musical affectiveness.

The researcher found statistically significant differences in favor of the experimental group in both, music achievement and music affectiveness.

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I would also like to thank all my friends and colleagues for their encouragement and support. A special thanks to all the parents who participated in my study, because without their cooperation, this study could not have taken place.

A very special thank you to my loving parents. At times, I think they wanted me to receive my Master's Degree more than me, and kept encouraging me to pursue it. Unfortunately, they never got to share this final phase of the program with me. However, they have been with me in spirit, guiding me through to the end, as they had always done throughout my life and musical career. They were both very loving and supportive parents. Thanks Mom and Dad, this one is for you.

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CHAPTER ONE

Introduction

Instrumental music educators are in quest for the ideal solution to decrease the dropout rate beyond the first year of study. The first year of study in the child's music experience is a very crucial time, for many students and their families, it is the first encounter of formal instruction on a band instrument.

It seems reasonable that the children who participate in instrumental instruction bring with them diverse attitudes toward music and music making, based on the musical experience of their parents. That is, some students come from backgrounds in which their parents may have experienced piano lessons, played in a high school band, or sang in a high school choir. Other students have parents who still continue to perform on their instruments in a community ensemble or continue to sing in an organized vocal group, bringing a positive attitude toward music making. Yet others have parents who have had bad experiences in music, or others who have had no experience with music at all. They in turn, may pass on to their children a less desirable disposition toward music making.

Accordingly, many parents have undefined expectations for their child's musical experience. Furthermore, they are bewildered about how they can facilitate growth in their child's formal musical instruction. Unlike other subjects, (math, spelling, science,etc.) the parents often feel inadequate to supervise their child's home music instruction. Is it possible that this feeling of inadequacy would effect their child's music achievement? Is it

possible for the instrumental teacher who is understanding the home music environment to improve the connection with the school and the home?

Manny Brand designed an instrument to measure the home music environment, the Home Musical Environment Scale (HOMES), in his study, "Development and Validation of the Home Musical Environment Scale for Use at the Early Elementary Level." This scale consisted of 15 items which included background information, attitudes about music, and experiences that parents provide for their children in the home. As a result of this study, the HOMES has become a valuable tool in assessing the home music environment.[1] It also has provided the teacher with significant information, which can help them approach the instruction of their students, and to assist parents with an approach to improve their home music environment.

Another type of measurement for the home music environment was utilized in a study by John Sloboda,"Transitions in the Early Musical Careers of Able Young Musicians: Choosing Instruments and Teachers." In this study the researcher interviewed the parents about their child's instrumental music study. This interview instrument indicated that the parental support and intervention were vital to developing excellence in the child.[2]

In addition to understanding and describing the home music environment, the effects of the home music environment on music aptitude and achievement have also been investigated by many

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1 Brand, Manny. "Development and Validation of the Musical Environment Scale for Use at the Early Elementary Level." *Psychology of Music*,13, No. 1 (1985): 40-8.

2 Sloboda, John. "Transition in the Early Musical Careers of Able Young Musicians: Choosing Instruments and Teachers." *Journal for Research in Music Education*, vol. 40, No.4 (1992): 283-294.

researchers.[3,4,5,6,7,8] In all of the studies, the key component to the child's success was the parental involvement. Whether or not they had a strong musical background themselves mattered less than a demonstration of a strong interest in and support of their child's music instruction. Furthermore, a vital ingredient to the success of the child was parental participation.

There were similar results in a study performed by Davidson, "The Role of Parents and Teachers in the Success and Failure of Instrumental Learners." The investigators of this study interviewed children and at least one of the parents using an open ended format for questioning that included topics such as musical background and parental involvement with the child's music instruction. Like Sloboda's findings, the students who had the most support and involvement from the parents, achieved more on their instrument than the students who had not received as much support and involvement.[9]

However, the results from several other experimental studies have

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[3] Brand, Manny. "Relationships Between Home Musical Environment and Selected Musical Attributes of Second-Grade Children," Journal of Research for Music Education, 34, No. 2 (1986): 111-120.

[4] Howe, Michael, J.A. and Sloboda, John, A. "Young Musicians' Account of Significant Influences in Their Early Lives. 1. The Family and the Musical Background." *British Journal of Music Education*, No. 8 (1991): 39-52.

[5] Howe, Michael, J.A. and Sloboda, John, A. "Young Musicians' Account of Significant Influences in their Early Lives. 2. Teachers Practicing and Performing." *British Journal of Music Education*, No. 8 (1991): 53-63.

[6] Walberg, Herbert, J. and Marjori Banks, Kevin. "Family Environment and Cognitive Development: Twelve Analytic Models." *Review of Educational Research*, 44, Fall (1976): 527-551.

[7] Zdzinski, Stephen, F. "Relationships Among Parental Involvement, Music Aptitude and Musical Achievement of Instrumental Music." *Journal for Research in Music Education*, 40, No. 2 (1992): 114-125.

[8] Zdzinski, Stephen,F. "Parental Involvement, Selected Student Attributes, and Learning Outcomes in Instrumental Music."*Journal for Research in Music Education*, 44, No. 1 (1996): 34-48.

[9] Davidson, J.W. "The Role of Parents and Teachers in the Success and Failure of Instrumental Learners." *Council for Research in Music Educators*, No. 127. Winter(1996): 40-44.

yielded inconclusive results. In the Doan study, "An Investigation of the Relationships Between Parental Involvement and the Performance Ability of Violin Students,"the results indicated a significant relationship between the parental involvement and the student's performance ability. Doan, however, failed to find significant results among the parental involvement of the four treatment groups.[10]

In Brokaw's study, "The Extent to which Parental Supervision and Other Selected Factors are Related to Achievement of Musical and Technical-Physical Characteristics by Beginning Instrumental Music Students," he examined both the amount of practice time and parental supervision and how it effected the student's performance achievement. The results indicated that both amount of practice and parental supervision, were statistically significant.[11]

Along with the Brokaw and Doan studies, Lombardelli's study,"The Effect of Parental Involvement on the Performance Achievement of Middle School Instrumental Students," also ended with inconclusive results. However, the results indicated that those students who played melodic instruments, parent participation enhanced their rhythmic achievement. [12]

Suzuki stated that most of the learning takes place in the home, and based his Talent Education on parents acting as models for the children.[13] He

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10 Doan, Gerald Richard."An Investigation of the Relationships Between Parental Involvement and the Performance Ability of Violin Students." (Ph.D. diss., Ohio State University, 1973).

11 Brokaw, John Parkinson. "The Extent to which Parental Supervision and Other Selected Factors are Related to Achievement of Musical and Technical-Physical Characteristics by Beginning Instrumental Music Students." (Ph.D. diss., University of Michigan, 1983).

12 Lombardelli, Stephen. "The Effects of Parental Involvement on the Performance Achievement of Middle School Instrumental Students."(Master thesis. Rowan College of New Jersey,1995).

13 Suzuki, Shinichi. *Nurtured by Love: The Classic Approach to Talent Education.* 2nd. ed. translated by Waltraud Suzuki, Smithtown, NY: Exposition-Banner Book, 1964.

believed that children are born with the natural ability to learn. That is, various abilities are acquired through their environment along with imitation and repetition; the environment however is the most crucial. Since Suzuki has supported the idea of home instruction/supervision, he has had the parents take an active role with their child in the music lesson. Thus allowing the parents to assist the child at home in an informed manner. Unfortunately, the structure of the instrumental music program within the public school system does not provide the time or the space for this type of music experience.

If many music educators place the success of their students high on the list of priorities, particularly on the first year of study, and success in instrumental music is contingent upon parental support and guidance, then more inquiry must be undertaken to discover how to best bridge between the home and the school in instrumental music education.

Problem of the Study

The purpose of this study was to examine the musical environment in the homes of elementary instrumental music students. The problem was to investigate the effectiveness of an active parental involvement program on their child's music achievement and music affectiveness.

CHAPTER TWO

Related Research

The Brokaw Study[14]

In this study, Brokaw investigated the relationship between the total amount of parental supervision on home practice and the effect on musical achievement, and the technical - physical ability of middle school beginning band students. The study was conducted at Nile C. Kinnick Middle School, a Department of Defense school located in Yokohama, Japan.

The subjects of this study were sixth, seventh and eighth grade students, who chose the beginning band elective course. The total amount of students enrolled at the beginning of the study were thirty-three, and all the subjects played wind instruments. The investigator decided not to use the percussionist for his study. However, they were included in the classroom instruction.

The students were divided into two heterogeneous class sections. Each student received a daily forty minute lesson on their instrument. The first evaluation period of the study was at the conclusion of ten weeks of instruction, and the second evaluation period was at the end of seven months of instruction. At the completion of ten weeks of instruction, twenty-five students remained in the program, and after the seventh month

[14] Brokaw, John Parkinson. "The Extent to which Parental Supervision and Other Selected Factors are Related to Achievement of Musical and Technical-Physical Characteristics by Beginning Instrumental Music Students." (Ph.D. diss., University of Michigan, 1983).

of instruction only fourteen students remained in the program.

The decline in the numbers was due to the common fluctuation in overseas schools. The investigator requested the parents to provide information if they were planning a transfer out of the school. The response indicated that two students would be leaving prior to the first evaluation period. Unfortunately there were unpredicted transfers, which contributed to the lower numbers in the second evaluation. Although the numbers were low, no student who remained in the school dropped out of the beginning band program.

Prior to the instruction of the instruments, the Music Aptitude Profile (MAP) and How I Feel About Music, were administered to the students during the first two weeks of school. Following the testing, the students had an opportunity to try the different instruments for physical compatibility. Afterwards, the students made their own decision regarding which instrument they wanted to play. The school provided instruments for all the students.

After the students chose their instruments, the investigator met with at least one parent of each child for an instrumental meeting. It was at this meeting where the investigator explained the instrumental music program, and the role of the parent as supervisors of home practice. The investigator chose the method book, The Individual Instructor--Preliminary Book, because it provided the parents with the information that they needed to know to supervise the home practice. He also explained how to use the book, and what was expected of them as supervisors. Each parent had to sign an authorization for their child to participate in the study. The parents also had to indicate what percentage of English was spoken in the home, along with

their child's birth date.

Once the initial meeting was over, the instruction began, and each child and parent were required to record their practice sessions. Each week the child was given a record sheet that was to be filled out by both the child and the parent. The child was required to record the total amount of minutes that they actual practiced, and the parents were to record the total amount of minutes that they supervised. This process continued through the first ten weeks and through to the end of the seventh month. At the the end of each period, ten weeks and seven months, the investigator totaled the forms recording the minutes for each child and parent. Two of the parents failed to return any of the forms. When doing the calculations of the data, the investigator ran the data twice. Once including the two as supervising zero minutes and the other time excluding them.

At the conclusion of the ten week period, the students were evaluated. The criterion used was an etude composed by the investigator. The etude was composed to include only the musical elements that were covered during the ten week period. Another set of etudes were used after the seven month period utilizing those elements covered within that time period. For both evaluations, etudes IA and IIA were designed to provide emphasis on the technical-physical criterion, while the other etudes emphasized the musical criterion. All students were video taped as they performed their etudes.

One week prior to the taping, the investigator distributed the etudes (IA, IB) to all the students, and assisted them on learning the etude. However, when etudes IIA and IIB were distributed, the students were to prepare them on their own. The actual video taping took place on the eleventh week of instruction. The order of taping was determined through a

random numbering system. No names were used, and the only people in the room were the child and the investigator. The investigator stated the student's identification number and counted the tempo off to establish a consistent tempo. A zooming technique was used on the etudes that emphasized the technical-physical criterion measures, and it was not used on the musical criterion measure etudes.

The following day fourteen students were video taped playing the same etudes they performed the day before. This was done in order to test for reliability. The same procedure was performed at the conclusion of the seventh month evaluation, including the retesting the following day.

The investigator chose two independent judges with beginning band experience to evaluate the tapes. The judges were guided on how to evaluate the tapes by the investigator prior to the actual evaluation. The investigator designed a five-point scale set for the judges to use. The set included five dimensions for technical-physical skills: embouchure, hand position, instrument position, posture, and musical factors. The set for musical skills included, articulation, melody, rhythm, phrasing, and technical-physical skills. Each judge could assign a number from one to five for each of the skills.

Several methods of evaluations were to used to analyze the data collected by the investigator. The Pearson Product-Moment Correlation Coefficients were computed to determine the following relationships: 1) student achievement and total minutes of parental supervision of home practice, 2) student achievement and total minutes of practice, 3) student achievement and MAP standard scores, 4) student achievement and interest inventory scores, and 5) students achievement and students age in months.

The Pearson Correlation was also used for student performance criteria measures, inter-judge reliability and consistency of student achievement through the school year. The Spearman Rank-Order Correlation Coefficients evaluated the relationship of student achievement with the total minutes of parental supervision of home practice, and total minutes of student home practice. Analysis of variance were computed to compare the amount of student home practice and amount of parental supervision with student achievement. Along with comparing student achievement with the percentage of English spoken within the home and grade level.

After the analysis of all the data, inter judge reliabilities were good ranging between .75 and .92. Specifically, the strength of the supervision of parents and the student achievement for technical-physical, musical, and combined were .58, .57, and .63, respectively. The strongest was found between parental supervision of student home practice with student achievement. It is unfortunate that no post hoc test were calculated on the ANOVA data. One can not interpret how much parental supervision makes a significant difference for student achievement.

Comparison of the Brokaw study and the present study

The Brokaw study and the present study possess some similarities along with some differences. The major similarity is the utilization of parents in the music educational process. Brokaw uses the parents mainly as supervisors, to oversee the practice in the home. The parents in this study received only one session on how to supervise the practice sessions. The parents had to rely on the book for the rest of the time. The only active role other than supervising the child's practice was recording the minutes of their supervision. How accurate was the recording of the minutes of each practice

session?

In the present study, the role of the parent was a little different. The parents had to attend classes for twelve weeks, where they were instructed on how to play their child's instrument and instructed on how to read music in order to assist their child at home. This setting allowed the parents to experience the same difficulties that the child experienced in their lesson. They also had the opportunity to learn the cause of a problem and how to correct that problem, not just see if they are practicing. The present study provided more interaction between parent and child with the actual playing of the instrument, and may have provided a better disposition for practicing.

Other similarities included the playing of an etude as the musical criterion. The Brokaw study used several etudes for musical criterion measures and technical-physical criterion measures. The students received help with one the of the etudes prior to the taping of the performance. In the present study, one etude was used which was adapted from the Brokaw study. However, the investigator in the present study did not assist the students with the etude. The students had to work on the etude at home, and they had one week to prepare it. This was similar to the second set of etudes in the Brokaw study.

In both studies, the students' performances were taped. In the Brokaw study the students were video taped, while the students in the present study were audio taped. In both cases, the students were randomly assigned a number so not to use the child's name. As in the Brokaw study, the investigator in the present study counted off a tempo to establish a constant tempo.

In the present study, the investigator measured two criteria which were

melody and rhythm using a continuous rating scale. The Brokaw study had several musical and technical-physical criterions which were measured by a five-point scale. However, the Brokaw study did not provide guides lines for the rating scale, so one does not know what constitutes a rating of a one or the rating of a two. Both studies used two independent judges for the evaluation process.

The Doan Study[15]

Doan's study was designed to investigate the relationship between parental involvement and the performance ability of seventh and eighth grade violin students. He was also interested in discovering the answer to other questions. One of those questions was to determine the difference between the performance ability of students within four treatment groups, and the other was to measure the influence of parental involvement and it's relationship on the performance ability of the students.

The investigator chose four schools that had an existing junior high school or middle school orchestra program to participate in his study. These schools were located near the Columbus, Ohio area. In schools A, B, and C, all seventh and eighth grade violin students were used. Where as students from school D were randomly selected for the study. The reason for doing this was to balance the groups, because school D's population was much larger than the other schools. The total amount of students involved in the study were sixty-four. The study also included the parents of all the students.

Once the four schools were chosen, each school was randomly assigned to one of the four treatment groups. The treatment groups were as follows:

group A: Task was prepared with teacher assistance only.

[15] Doan, Gerald Richard."An Investigation of the Relationships Between Parental Involvement and the Performance Ability of Violin Students." (Ph.D. diss., Ohio State University, 1973).

(music not taken home).

group B: Task was prepared with teacher assistance along with parental assistance at home.

group C: Task was prepared with parental assistance only.

group D: Task was prepared by the student with no assistance from teacher or parents.

The total preparation time for all groups was three hours. The investigator was the instructor for groups A and B. The students constituting each group were given written definitions in which to work from, while the parents were given written suggestions to work from.

After the treatment groups were assigned and the directions were given to the students and the parents, the instruction began. The study occurred during the first three weeks of May, and each treatment was administered during the first week of the study. It was during this time that the investigator visited each school and explained the study to the students. Materials were distributed along with written and oral definitions of the techniques to be evaluated. Afterwards, the investigator performed each musical example from the performance task for the students. The students in group B, C, and D were given calendars for the month of May. They were instructed to enter the amount of minutes spent practicing for each day, along with a total for the treatment period. They were also instructed to have their parents sign the form.

When each school had the initial visit with the investigator, the instruction with their music of the musical elements began. Those students in groups A and B were assisted by the investigator. This was performed in the form of a class lesson with each student having a copy of the music. The

investigator drilled all the elements to be evaluated with the students, along with marking their music. Once all the elements were addressed, each example was performed in unison at various tempi.

However, the difference between the two groups was in the time spent drilling the elements. Group A received six half hour classes with the instructor, while group B only received three half hour classes with the instructor. Both, group A and B received the same information on each element, but group A was drilled longer on each element. Those students in group B were asked to drill the elements at home with their parents.

Although groups C and D did not receive assistance in class, they still had to prepare the same musical examples as groups A and B. Group C prepared their elements at home with the assistance of their parents. They were instructed to spend three hours working on the musical examples. In order to keep record of their time, the students were to record their practice time, and the parents had to sign the forms to verify the amount of time spent practicing. At the end of the treatment, the forms were returned to the investigator. Group D had to prepare the musical examples at home similarly to group C. However, group D received no assistance from their parents. They also followed the same procedure in recording their practice time as group C.

Since the parents had to assist the child at home, the investigator sent written instructions home to the parents. These instructions were guidelines for the parent to follow in assisting their child's practice. The instructions included some of the following activities: schedule practice time, listen to the practice, criticizing, praising, checking assignments, and if possible, check rhythm, count rhythms, count time, and correct intonation. The parents

were also required to fill out a questionnaire at the end of the study. The questionnaire was designed to measure the parental involvement with the student's musical activities.

The musical selections for the study were chosen from student violin literature. The musical examples represented a range of difficulty and techniques, which at the same time were playable by the average seventh and eighth grade violinist. Each example was to include the elements to be evaluated, which were intonation, rhythm, articulation, and tempo.

After the investigator selected the nine musical examples, they were then submitted to a panel of string experts. The panel of string experts all had backgrounds in professional performance and in teaching young students. They were asked to evaluate the musical examples using the definitions of string techniques to be evaluated. They were also asked to select one or a combination of examples that contained all the evaluation elements. At the conclusion of this process, the experts selected five examples (C,E, G, H, and I) to be used for the study. Examples C and E were selected to be used for the recording evaluation. Example C, Gavotte, by P. Martini, was in the key of C, with a modulation to the key of g minor. Accidentals provided problems for the placement of the first finger, and a variety of articulations were found in this example. The rhythm consisted of half, quarter and eighth notes. Example E, Gavotte No. 2, J. S. by Bach, was in the key of D major, and the accidentals in this selection provided problems for the first and second finger placements. This example included a variety of articulations as well as half, quarter, and eighth note rhythm patterns. Example G, Gavotte No.1 by J. S. Bach, was in the key of g minor, with accidentals providing problems for the first and second finger placements. The rhythm included half, dotted quarter,

quarter, and eighth note patterns. A variety of articulations were included in this example. Example H, Gavotte by Jean Becker, was in the key of g minor with a modulation to the key of G major. Accidentals provided problems for the first and third finger placements. The rhythms consisted of half, quarter, sixteenth, dotted eighth with sixteenth notes, along with eighth rests. A variety of articulations were found in this example.

At the conclusion of the three week period, the students' performances of examples C and E were recorded. Each student was assigned a number and was recorded by the investigator. They were the only people in the room at the time of the recording session. The students were instructed to perform the selections with a short pause between the two. Prior to each recording, the investigator tuned each instrument. The recordings were then evaluated by three judges.

Each judge was a professional string player with experience in teaching strings in the public schools. Before the actual evaluation process, the judges received a training session on how to evaluate the tapes. They each had a copy of the music in front of them, along with a numbered score sheet. They were to evaluate the student's intonation, rhythm, articulation, and tempo. The scores ranged from zero to ten (ten being the highest).

In order to measure the family involvement in music, the investigator designed a questionnaire for the study. The questionnaires were sent home to the parents at the conclusion of the three week period, with a letter of explanation. The items on the questionnaire included biographical data, along with questions dealing with musical experiences and interest.

Several methods of evaluations were used to analyze the data for the study. The Spearman Rho rank order correlation was used to compare the

performance ability scores with the teachers' ranking of students. The Pearson product-moment correlation coefficient was used to compute the relationship between parental involvement and performance ability. An analysis of variance was used to compute any differences between the involvement of parents of students in the four treatment groups. Finally, a regression analysis was used to better understand the contribution of each question in the questionnaire.

After the extensive analyses of all data, the most relevant finding to this researcher was the relationship between parental involvement and the student's performance ability. That correlation was. 41. Although the investigator suggested this number to be statistically significant, it has negligible practical significance.

Comparison of the Doan study and the present study

The Doan study and the present study share some common factors along with several differences. The main common factor between the two studies is the use of parental involvement. Doan had parents assist the child with the preparation of their music. The parents in Doan's study, however, only received written instructions on how to assist their child. The child had to record the amount of time spent practicing, and this led to the other role of the parent. That is, they had to sign a practice form to verify the child's practice time. The parents in this study did not receive any other form of instruction, other than the written instruction sent home by the investigator. They did not even meet the investigator. They had to interpret the definitions given by the investigator, and then were expected to see if the child was performing the elements correctly. How certain were the interpretations of the definitions? How accurate were the practice time

forms?

In the present study, the parents had a more active role. They had a hands on experience with the actual instrument. This experience provided the parent with a wealth of information to assist their child. They met with the investigator for twelve weeks, learning how to play the instrument and how to read the music, along with learning the various musical concepts. This experience also provided the parents with the knowledge of discerning when the child was actually practicing, and not fooling around on the instrument.

One of the major differences between the two studies was the subjects themselves. In the Doan study, the subjects were seventh and eighth grade violin students, who had several years of instruction on their instrument. The parents of these students may have already had several years of involvement with the music program. Where as in the present study, only fourth grade beginning band students were used. It was not only the students first musical experience, but also the parents' first encounter with a musical instrument.

Another similarity included the recording of a musical selection as a performance criterion. The Doan study had each student prepare two musical examples for the recording process. Each treatment group had three weeks to prepare the selections. The treatment groups also varied in assistance by the investigator and the parents, and one group received no assistance with the selections. In the present study, all students were given an etude in which they had one week to prepare it at home.

In both studies, the students' performances were recorded on audio tape. They were also randomly assigned a number to remain anonymous

from the judges. As in the Doan study, the investigator and the child were the only people present during the recording sessions.

In the presents study, the investigator measured two criteria for music performance achievement. The two criteria were melody and rhythm. The investigator used a five point continuous rating scale for each criterion. The Doan study measured intonation, rhythm, articulation, and tempo. The scores for each of these elements had a range from zero to ten, with ten being the highest. In the present study, the criterion for each score was stated. However, in the Doan study no explanation was given regarding the scoring system. What was the expectation for each score? What was the difference of scoring a three on an element from scoring a four on that element?

Both studies used a questionnaire in the study. The Doan study used it at the end of the study to measure the family involvement in music. The present study used a survey before the experiment actually took place. This survey measured the home environment of the students, and the other purpose of this survey was to get the parents to volunteer for the experiment. One of the questions on the survey dealt with their willingness to participate in the experiment. At the conclusion of the study, another questionnaire was administered to the students. This questionnaire was used to measure the students' musical affectiveness.

The Lombardelli Study[9]

In this study, Lombardelli investigated the effect of parental involvement on the performance achievement of middle school instrumental music students. The subjects of the study consisted of sixty-seven fifth and sixth grade instrumental music students. The study took

[9] Lombardelli, Stephen. "The Effects of Parental Involvement on the Performance Achievement of Middle School Instrumental Students."(Master thesis. Rowan College of New Jersey,1995).

place at the Kenneth R. Olsen Middle School, located in southern New Jersey.

Prior to the treatment session, the investigator distributed a survey to all the parents. This survey consisted of a variety of questions pertaining to musical activities and musical interest within the home. The other objective of this survey was to select the parents who would participate in the experiment.

The selection of the students was based upon the parents answering yes to one of the question, "I would be willing to attend an evening workshop in which strategies for motivating and optimizing my child's instrumental instruction through the development of a successful practice routine along with the cultivation of motivation to play would be demonstrated and discussed." If the parent answered yes, then they agreed to participate in the evening master classes. Then, those students became part of the experimental group, while the remainder of the students became part of the control group of the experiment.

Once the selection process was finished, the treatment began. The experiment was twelve weeks long, and each student received a forty minute group lesson on their instrument. At each lesson, the investigator took ten to fifteen minutes to discuss home practice techniques. In the first lesson, the students were asked to describe their typical practice session. This was then followed by suggestions from the teacher and other students in the lesson.

During the third week of the study, the investigator distributed a handout which described a practice model, as suggested by Arthur Woodbury. This model contained information on warm-up, browsing, technical practice and performance. A take-home worksheet was also distributed to each of the students. The students were instructed to describe their home routine of each

component on this worksheet.

In week five, both the experimental and control groups were instructed to record their practice time. In weeks six through ten, the components of the Woodbury model were discussed in greater detail. Along with Woodbury model, the Kronholz seven-day practice model was also introduced to the students at this time.

At the conclusion of the tenth week, all students were given an etude to practice. This etude was utilized as the musical criterion for the study. The students had to work on this etude at home, without assistance from the investigator in their lessons. Review and discussion of materials were the treatment for the eleventh week. On the twelfth week, all students had to perform the etude, which was recorded on audio tape.

The recordings of the etude were evaluated by two independent judges. The judges used a five-point continuous rating scale for the evaluation. The three elements of the music criteria were rhythm, tonal, and expression. The range of the score was three to fifteen, and for the percussion students the range of scores was two to ten. The judges only evaluated the percussion students on their rhythm and expression.

During the twelve week treatment period, two evening master classes were held for the parents. At least one parent of each student in the experimental group attended these meetings. If they could not, they met with the investigator in person or through a phone call. In the fifth week of the study, the first master class took place. At this time, the investigator provided the parents with information on what the students were working on in their lessons. The parents were also instructed to review the Woodbury model with their child, and to sign the child's practice record sheet. They were also

asked to review their child's after-school and evening schedules, in order to find time for daily practice.

The second master class occurred during the eighth week of the study. This class was a follow up to the previous class, as well as providing the parents with information of the students lessons from week six through ten. It was also during this class, in which instrumental instructors demonstrated practice routines. The demonstrations were of the various band instruments, which provided the parents with the information as what to listen for during their child's practice sessions. Also at this time, the format of the group lessons was explained, along with the band rehearsal procedures. At the end of each class, the investigator provided the opportunity for the parents to ask questions on any of the material presented.

Once the data were collected, several methods were utilized to analyze these data. The Pearson product-moment correlation was used to calculate the inter judge reliability. The results demonstrated a consistent range between the two judges .756 to .931. An Analysis for Covariance was used to measure the difference among the performance achievement scores. The most relevant finding to this researcher, was the significant difference in the experimental group with regards to rhythmic achievement.

Comparison of the Lombardelli Study and the Present Study

In both, the Lombardelli and the present studies, parental involvement was the main component of the experiment. Although the two studies were similar in the use parents, there were some differences in how the parents were used. Both studies had the parents fill out a survey concerning the music home environment. In fact, the survey in the present study was adapted from the Lombardelli study. As in the Lombardelli study, the present

study selected the experimental group from one of the questions on the survey.

Both studies lasted for twelve weeks. However, in the Lombardelli study, the subjects were fifth and sixth grade instrumental music students who had prior instruction on their instrument. While the subjects in the present study were fourth grade beginning instrumental music students. The parents in the Lombardelli study attended two evening master classes. During these master classes, the parents sat and listened to demonstrations of the instruments, as well as lectures on how to practice. The master classes occurred during the fifth and eighth week of the study. Perhaps those master classes would have been more beneficial for the parents, if they occurred during the beginning of the study, as well as more master classes throughout the study.

Unlike the Lombardelli study, the parents in the present study, attended twelve classes in which they received lessons on their child's instrument. The parents of this study were required to read the music and to actually play the instrument. This experience provided the parents with an awareness of what the child was experiencing. In the lessons, the parents were also given information on practice techniques and habits, along with information on care and maintenance of the instrument. Similar to the Lombardelli study, the parents of the present study, were also given time at each lesson for questions on the materials discussed.

The use of an etude for a musical criterion, was found in both studies. The students in both studies were given an etude to take home and practice. However, the students in the Lombardelli study had two weeks to prepare the etude, where as, the students in the present study had only one week of

preparation. In both situations, the students' performances were recorded on audio tape.

Both studies used two independent judges to evaluate the students' performances. A five-point continuous rating scale was used to measure the musical criteria. The present study adapted the rating scale from the Lombardelli study. However, in the present study, the investigator chose to only use melody and rhythm, eliminating expression.

The Zdzinski Study[17]

In this study, Zdzinski investigated the relationships between parental involvement and it's effect on musical affectiveness, cognitive musical achievement, and performance achievement. The subjects of the study consisted of three hundred and ninety-seven instrumental music students from grades four through twelve. The investigator chose five intact band programs to participate in the study. The schools were located in rural New York and Pennsylvania. All the subjects volunteered to participate in the study. The majority of the students were in high school, 45%, while the junior high school represented 31%, and the elementary school represented 27% of the subject population. Fifty-seven percent of the subjects were female and the other forty-three percent were male.

Zdzinski utilized several dependent variables in his study, which included affective outcomes, cognitive musical achievement, and performance achievement. In order to measure the outcomes in each variable, he used several different instruments. For the affective outcomes, he used the Zorn Music Attitude Inventory (MAI), Asmus Motivational Factors measure (AMF), and the Asmus Magnitude of Motivation measure

[17] Zdzinski, Stephen,F. "Parental Involvement, Selected Student Attributes, and Learning Outcomes in Instrumental Music." *Journal for Research in Music Education*, 44, No. 1 (1996): 34-48.

(AMM). The MAI assessed attitudes towards music and musical participation among band students. The AMF assessed five factors to which students attribute their success in music, which are as follows: effort, background, classroom environment, musical ability, and affect for music. The AMM assessed the magnitude of student motivation in three areas, which include personal commitment, school music, and music compared to other activities.

The cognitive musical achievement was measured by a different set of instruments. The first test of measurements were a set of selected sub tests of the Music Achievement Test (MAT). Another test that was used, were selected sub tests of the Iowa Test of Music Literacy (ITML). The teachers who participated in the study decided to use these test, which corresponded to the learning outcomes of their band programs. The MAT sub tests measured pitch discrimination, interval discrimination, meter discrimination, instrument recognition, music reading, and chord recognition. The purpose of the ITML sub tests were to measure pitch and rhythm reading.

Finally, the performance achievement was measured by the Watkins-Farnum Performance Scale (WFPS). The WFPS utilized an objective scoring system, while the Performance Rating Scale Supplement (PRSS) utilized a subjective scoring system. This allowed for elements of the performance on the WFPS to be measured, since it was not addressed by the published scoring system. Those elements included musicality, intonation/tone quality, and technique. A five point Likert scale was used to evaluate these items.

The independent variables of this study, were parental involvement, music aptitude, grade level, and gender. The parental involvement was measured by the Parental Involvement Measure (PIM). This instrument was designed by the investigator, which was used in a previous study involving

middle school instrumental music students. It measured the frequency in which parents were engaged in parental involvement activities, and the extent of the parental involvement. A five-point Likert scale was used to measure the findings. The PIM also collected other information such as; ownership of musical materials, and non behavioral parental involvement activity.

The other variable, music aptitude, was measured by using Gordon's Musical Aptitude Profile (MAP). The Tonal and Rhythm sub tests of MAP were used. The composite score of the two sub tests functioned as the measure of music aptitude. The grade level was grouped accordingly: elementary, junior high, and senior high.

The procedure of this study was to administer the previously mentioned instruments of measurement. The band directors of each school administered the WFPS to all the subjects. Each performance was tape recorded, and the recordings were evaluated by the investigator. The investigator administered the MAT and the ITML sub tests, along with the MAP, attitude measures, and the PIM. This process occurred over a four week period.

Once the data were collected, several methods of analyses were used to compute the results of the study. Cronbach's alpha reliability coefficients measured the reliability of the AMM, AMF, MAI, and PIM. The intrajudge reliability was measured by an intraclass correlation. Three judges with adjudication experience, evaluated fifty percent of the performances. From the results, it was concluded that a respectable reliability of .82 to .98 existed. The Pearson Product-Moment Correlation was used to compute the reliability for the PIM and other sub tests, along with individual PIM items and all

composite measures. It was also used to compute the relationship between PIM and cognitive, affective, and performance scores by school level.

The results of the study, indicate some significant relationships between parental involvement and the different musical learning outcomes. At the elementary level, performance and cognitive musical outcomes were significantly related to parental involvement, WFPS score .33 and performance composite score .37. The results of the individual PIM items and the performance scores, indicated a statistically significant relationship for listening to practice and assisting with practice. Although the results had a negative correlation, listening to practice -.09, and assisting with practice -.26, it does provide some insight for the need to prepare parents with a musical education. The strongest significant relationships were found between parental involvement and affective outcomes, and at the elementary level, a significant relationship was found between performance scores and the PIM.

Comparison of the Zdzinski study and the present study

Zdzinski and the investigator of the present study share a common interest with parental involvement, and the effects this has on their students' music education. Zdzinski was interested in parental involvement, but did not incorporate them as an active part of the study. The PIM, which measured their involvement, was administered to the students and not to the parents directly. The present study had the parents play a more active role in the whole music education process. Some of the significant relationships found in the study were negative relationships between PIM items, listening to practice and assisting with practice, and the child's performance scores. The study did not provide background information of the parents. A possible

reason for the negative results could have been the lack of knowledge, while listening and assisting the practice sessions within the home. If one does not know what to listen for, and how to help, then how can they be expected to enhance their child's performance ability?

This idea was the premise of the present study. In the present study, the investigator realized the lack of knowledge among parents of such students, who also expressed a desire to want to help their child, and designed an active participation among the parents within the instrumental music program. The parents in the present study, spent twelve weeks learning their child's instrument. The lessons included music reading, music performance, care and maintenance of the instrument, and practice habits. There was also discussion on how to assist the lessons, as well as what to look for and listen for in the practice sessions. One suggested activity, was to have the parent perform the instrument, while the child acted as the teacher. This activity provided and interaction between both the child and the parent, forcing the child to listen more attentively. It also required the child to be more observant of common problems such as poor hand position, puffy cheeks, and poor posture.

Both Zdzinski and the present investigator, were interested in the relationship between parental involvement and musical affectiveness. Zdzinski used several instruments of measurement in his study, one of them being, the Asmus measure. The present investigator, used an adaptation of the Asmus measure in the present study.

The Zdzinski study provided the evidence that there are relationships between parental involvement and musical affectiveness, performance achievement, and cognitive musical achievement. His study covered the full

range of band participation, from elementary to senior high. In the present study, the investigator took Zdzinski's evidence and designed a program to implement a more active parental program. Since the first year of the child's instrumental music experience is such a crucial time, the investigator choose only to use fourth grade beginning instrumental music students.

CHAPTER THREE

Design of the Study

Sample

The subjects of this study consisted of 177 fourth grade beginning band students. These students were from three elementary schools in the Washington Township School District in southern New Jersey. The student population was primarily white and upper-middle class.

Procedure

The students who participated in the instrumental music program, signed-up for their instrument in the spring of their third grade year. As the students handed in their form, they were issued a home music environment survey, which was adapted from the Addison, Brand, Clement, and Lombardelli studies,[18,19,20,21] along with a letter explaining the investigation, which had to be returned before the end of that school year (appendix A). Those students who forgot to return their slip or new students, were given the same opportunity in September. One of the questions included in the

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18 Addison, Richard. "Parents View on Their Children's Musical Education in the Primary School: A Survey." *British Journal of Music Education*, 7 No. 2 (1990): 133-141.

19 Brand, Manny. Ibid

20 Clement, Margaret. "The Effects of Parental Remediation on the Musical Literacy of Elementary School Students as Measured Through Their Music Aptitude." (Master thesis, Rowan College of New Jersey, 1996).

21 Lombardelli, Stephen. "The Effects of Parental Involvement on the Performance Achievement of Middle School Instrumental Students."(Master thesis. Rowan College of New Jersey,1995).

survey asked the parents if they would be interested in participating in the study. If a parent answered "yes" to that question, he/she participated in the group lessons. Forty-six parents responded that they were willing to participate.

Once the dates, time, and location for the parent lessons were selected, a follow up letter was sent home to those parents who expressed an interest in participating to verify their continued interest in the experiment (appendix A). Twelve families completed the experimental lessons. A phone call, if needed was a final measure in getting the parent volunteers. A final reminder for the parents was at the meeting where the parents picked up their child's instrument.

In October, when the students received their instruments, all students received a weekly half hour group lesson on their instrument during the regular school day. The parents wishing to participate, received a forty minute group lesson on their child's instrument on a designated night. The parental lessons were grouped as follows: woodwinds on one evening and brass and percussion on another evening. The parents received the same instruction as their children. They also received a check list for their particular instrument (appendix B), which was adapted from Westphal's Guide to Teaching Woodwinds.[22] This check list acted as a guide line for them to follow as they assisted their child with their home practice. The parents were also taught how to identify problems and how to correct them as they occurred.

The lessons continued for twelve weeks, and at the end of the twelve weeks, the students were tested on their music achievement and their music

[22] Westphal, Frederick. *Guide to Teaching Woodwinds*. 5th. ed. Dubuque, IA: Wm Brown Publishers, 1990.

affectiveness. Each student had to perform an etude (appendix C) which was adapted from the Brokaw study.[23] In January, each student was given the etude to take home and practice. Because of the size of the control group, only those students, who participated in the class lessons with students from the experimental group were tape-recorded. The following week, each child individually performed the etude, which was recorded by the investigator. All together, 42 students from both groups were recorded.

The recordings were judged by two independent judges, who had experience in instrumental music. The judges used a continuous rating scale, which was adapted from Lombardelli's rating scale(appendix D).[24] The judges evaluated the student's melodic and rhythmic ability, and their scores ranged from zero points to twenty points. Prior to the actual evaluation process, the judges were in-serviced on how to evaluate the recordings. The investigator explained the rating scale, and provided a sample tape to practice the evaluation process. The total score for both rhythm and tonal achievement served as the data for the analysis.

To measure the student's music affectiveness, the student completed a questionnaire that contained various questions on their attitude toward music and their experience with music. This was administered in January. In order to expedite the process, the investigator read the questions (appendix D) to the students, while they filled out a separate answer sheet (appendix E). The reasoning for this, was due to time constraints and varied reading abilities among the students The questionnaire was adapted from surveys

[23] Brokaw, John Parkinson. "The Extent to Which Parental Supervision and Other Selected Factors are Related to Achievement of Musical and Technical-Physical Characteristics by Beginning Instrumental Music Students." (Ph.D. diss., University of Michigan, 1983).

[24] Lombardelli, Stephen. "The Effects of Parental Involvement on the Performance Achievement of Middle School Instrumental Students."(Master thesis. Rowan College of New Jersey,1995).

found in the Bushra and Zdizinski studies.[25,26] The total score for this survey served as the data for the analysis. To equalize cell sizes, data were randomly eliminated from the control group.

The results of both test were compared among those students who had parents that participated in the experiment, and those students who did not have parents participate in the experiment.

Analysis

The data were organized into two one dimensional designs for differences, one for performance and one for attitude. A least square analysis of variance was calculated on the performance data to account for the unbalanced design. A t-test for independent samples was calculated on the attitude data. The .05 level of confidence was set for both analyses.

[25] Bushra, Nancy. "The Effects of Competition on the Singing Achievement and Motivation of Elementary General Music Students." (Master thesis. Rowan College of New Jersey, 1994).

[26] Zdzinski, Stephen, F. "Relationship Among Parental Involvement and Affective Outcomes in Instrumental Music." *Southeastern Journal of Music Education*, (1992).

CHAPTER FOUR

Results and Interpretations

Parent Home Environment Survey. The Alpha Coefficient for the parent home survey is .898. The percentages for each of the five Likert options for questions 1 to 34, are presented in Table 1. The survey reveals some important results concerning music education. Seventy percent of the parents strongly agreed that children should be encouraged to learn music, and 72.7% of the parents strongly agreed that children should been encouraged to listen to music. Another important result was that 47.2% of the parents strongly agreed that instrumental music is an important part of their child's education.

Table 1

Percentages for the Parent Home Environment

AA = Strongly Agree
A = Agree
N = Neither Agree nor Disagree
D = Disagree
DD = Strongly Disagree

	AA	A	N	D	DD
1. We listen to music as a family.	36.4	54.5	5.5	3.6	
2. We listen to music of our own choice(CD's, cassettes)often.	49.1	44.5	6.4		
3. We listen individually.	39.1	54.5	6.4		
4. We listen to the radio.	50.5	47.7	1.8		
5. We attend concerts.	16.5	30.3	30.3	17.4	5.5
6. We attend theater and other musical performances.	16.5	45.9	21.1	13.8	2.8
7. My child attends musical events.	15.5	41.8	30.0	10.0	2.7
8. If I had extra money, I would spend it on something musical.	18.2	30.9	37.3	12.7	0.9
9. We watch musicals on TV/VCR.	25.5	49.1	20.0	3.6	1.8
10 We watch music specials on TV.	22.7	50.0	20.9	5.5	0.9
11. We listen to pop music.	32.7	55.5	7.3	4.5	

	AA	A	N	D	DD
12. We listen to jazz music.	14.5	30.9	28.2	19.1	7.3
13. We listen to country music.	9.1	22.7	35.5	20.0	12.7
14. We listen to classical music.	11.8	32.7	31.8	17.3	6.4
15. We sing as a family.	13.8	33.9	30.3	16.5	5.5
16. We play music together.	7.3	23.9	25.7	32.1	11.0
17. We use cassettes/CD's in the car for the children.	37.3	44.5	9.1	6.4	2.7
18. Father or mother sings at home.	23.6	37.3	17.3	15.5	6.4
19. Grandparents sing with the children.	13.8	21.1	27.5	23.9	13.8
20. Grandparents sing with the family.	8.3	13.8	33.0	31.2	13.8
21. We listen to music in the car.	67.3	30.9	0.9		0.9
22. I can play a musical instrument.	18.3	15.6	25.7	23.9	16.5
23. I have played a musical instrument.	25.7	39.4	11.9	12.8	10.1
24. I received lessons while in school.	20.9	31.8	15.5	17.3	14.5
25. I still play a musical instrument.	14.7	6.4	19.3	39.3	20.2
26. There is a piano in our house.	26.6	7.3	7.3	32.1	26.6
27. The children have a keyboard that they can play.	35.8	26.4	7.5	16.0	14.2
28. We play or sing outside of our home.	17.4	24.8	19.3	24.8	13.8
29. My own musical childhood was fun and pleasant.	24.5	37.3	23.6	8.2	6.4
30. My own musical childhood gave me adequate music skills.	18.3	21.1	22.9	18.3	19.3
31. Children should be encouraged to learn music.	70.0	29.1	0.9		
32. Children should be encouraged to listen to music.	72.7	26.4	0.9		
33. Instrumental music is an important part of my child's education.	47.2	35.2	17.6		
34. I would like to participate in lessons in order to assist my child in their instrumental music education.	33.3	20.6	25.5	17.6	2.9

Interjudge Reliabilities. The interjudge reliabilities for the tonal and rhythm rating scales were .895 and .852, respectively.

Performance Achievement. Means, standard deviation, and anova summary data are presented in table 2. A statistically significant mean difference was found in favor of the experimental group.

Table 2

Means, Standard Deviations, and Anova Summary Data for Students' Performance Achievement

Group	N	M	SD
Experimental	12	10.500	5.870
Control	30	5.367	6.128

ANOVA Summary

	SS	DF	MS	F
Group	225.867	1	225.867	6.155*
Error	1467.967	40	36.699	

*$p < .05$

Musical Affectiveness. The alpha coefficient representing the internal consistency reliability is .849. Means, standard deviation, and t-statistics are presented in table 3. A statistically significant difference was found in favor of the experimental group.

Table 3

Means, Standard Deviation and t-statistics for Student Attitudes

Group	N	Mean	SD	
Experimental	12	158.750	9.650	t = 2.479*
Control	12	140.750	23.227	

*$p<.05$

Interpretations

Of course it is possible that a type I error was committed. However, both the confidence levels for attitude and performance were less than the set .05 levels, therefore making that possibility improbable. Therefore, it may be that involving parents actively, by teaching them the instrument separately, may have contributed to the significant mean differences found in both the students' performance achievement, and their attitude toward music.

CHAPTER FIVE

Summary and Conclusion

Purpose and Problem of the Study

The purpose of this study was to examine the musical environment in the homes of elementary instrumental music students. The problem was to investigate the effectiveness of an active parental involvement program on their child's music achievement and music affectiveness.

Design and Analysis

In the spring, third grade students had the opportunity to sign-up for the instrumental band program for the following year. As they signed up for the program, each child was issued a survey containing questions about their home musical environment. One of the questions asked the parents if they would be willing to participate in the study. This survey was used to determine the experimental groups. Once all surveys were collected, 177 expressed an interest in the program, and 46 parents expressed an interest in participating in the parent lessons. Twelve parents completed the instruction.

In September, dates and times were chosen for the parental lessons, and once this was confirmed, a follow up letter was sent to the parents. This letter was to verify their participation in the study.

Once the students received their instruments in October, the treatment session began. Each child received a thirty minute group lesson on their particular instrument each week. At the same time during the evenings, the parents were receiving lessons on their child's instrument. The parent lessons were grouped accordingly: woodwinds on Monday nights and brass and percussion on Wednesday nights. The parent group lessons were forty minutes long. The experiment continued for twelve weeks. The parents received the same instruction as the students did during the day. However, the parents were given a check list for each instrument. This check list provided the parents with a guideline when assisting with their child's practice. They were also instructed how to identify and correct problems as they occurred.

At the conclusion of the twelve week treatment session, each child was issued an etude. They were instructed to take it home an learn it, and the following week they were tested on their performance of the etude. The students performances were recorded by the investigator, which was later evaluated by two independent judges. This was used to measure the students musical achievement. A continuous rating scale was used for the two music criteria, melody and rhythm. To measure the students' musical affectiveness, an attitude survey was administered to the students at the end of the twelve week period.

The data were collected and organized into two one dimensional designs for differences, one for performance and one for attitude. Inferential statistics were used to understand the differences between the experimental and control groups.

Results

A statistically significant mean difference for both performance achievement and attitude was found in favor of the experimental group.

Conclusions and Recommendations

Based on the data acquired from this study, it can be concluded that homes with an active music environment will produce beginning instrumental students who perform better and have more positive attitudes about music than those home environments which do not actively support music.

Since significant mean differences were found in this study, and the students' overall performance and attitude were higher among the experimental group, it may be feasible to investigate ways in which to implement this design into the instrumental music program.

Although this study did not set out to measure the drop out rate among the students as a variable, it was found that the control group had a much higher drop out rate than the experimental group. Twenty-five percent of the control group dropped out of the program, either during or after the treatment sessions. The students in the experimental group still remain in the program, representing a zero percentage drop out rate. The impact of this finding, stresses the value of the parental influence. It also provides some insight on ways to retain the students in the instrumental music program.

Future designs for similar studies might include instrument rentals for both the parent and the student. This will provide the opportunity for both the child and parent to play together and work together. Other considerations may include, having both the parent and the child attend the parent group

lessons together. In order to accommodate more parents, it may be valuable for some parents to attend the child's lesson in school.

Unfortunately, the school day and the expense of renting the instruments can be very cumbersome for the parents. What needs to be addressed is the approach in which to implement a program similar to this study, and at the same time make it cost effective for the parent.

APPENDIX A

Dear Parents,

I am presently completing my studies for a Masters Degree in Music Education. One of the exit requirements for the program is the completion of a Thesis Project. My project concerns the musical home environment of my students.

In the fall I will be conducting an experimental research project which will include the parents and the students. I will need parents to volunteer to participate in the project. Once a week for 12 weeks, I will be offering group lessons for those parents who would like to participate. This will give you the opportunity to learn the instrument with your child, and at the same time provide you with information to assist your child with their music education.

The attached survey is another portion of this Thesis Project. The purpose of the survey is to discover the musical background the students experience within the home. I would appreciate it very much if you could take a few minutes of your time to complete the questionnaire and return it to me as quickly as possible. If you wish to participate in the lessons, make sure you fill out the survey. Thank you for your time, and I look forward to working with you and your child.

Sincerely,

Mary Bushong
Band Director

SURVEY QUESTIONS

Directions: Please read the following statements and place a check mark in the column that best describes your feelings about each statement. The columns are labeled as follows:

AA = Strongly Agree
A = Agree
N = Neither Agree nor Disagree
D = Disagree
DD = Strongly Disagree

	AA	A	N	D	DD
1. We listen to music as a family.					
2. We listen to music of our own choice(CD's, cassettes)often.					
3. We listen individually.					
4. We listen to the radio.					
5. We attend concerts.					
6. We attend theater and other musical performances.					
7. My child attends musical events.					
8. If I had extra money, I would spend it on something musical.					
9. We watch musicals on TV/VCR.					
10 We watch music specials on TV.					
11. We listen to pop music.					
12. We listen to jazz music.					
13. We listen to country music.					
14. We listen to classical music.					
15. We sing as a family.					
16. We play music together.					
17. We use cassettes/CD's in the car for the children.					
18. Father or mother sings at home.					

	AA	A	N	D	DD
19. Grandparents sing with the children.					
20. Grandparents sing with the family.					
21. We listen to music in the car.					
22. I can play a musical instrument.					
23. I have played a musical instrument.					
24. I received lessons while in school.					
25. I still play a musical instrument.					
26. There is a piano in our house.					
27. The children have a keyboard that they can play.					
28. We play or sing outside of our home.					
29. My own musical childhood was fun and pleasant.					
30. My own musical childhood gave me adequate music skills.					
31. Children should be encouraged to learn music.					
32. Children should be encouraged to listen to music.					
33. Instrumental music is an important part of my child's education.					
34. I would like to participate in lessons in order to assist my child in their instrumental music education.					

Name_____ Child's Name_____

Phone number_____ Child's Instrument_____

Would you be willing to participate in the study? Yes No

Dear Parents or Guardians,

Welcome back to another school year, I hope you had a nice summer. Last spring you participated in a survey for me, and as a result of that survey you expressed an interest to participate in my research experiment for my Masters Thesis project. The lessons will be divided up into the following groups: **GROUP I (flutes, clarinets, and saxophones)** will meet on **Monday nights**, and **GROUP II (trumpets, trombones, baritone horns and drums)** will meet on **Wednesday nights**. All lessons will be held **on stage at the Whitman Elementary School, and the lesson time will be from 7:00 to 7:40 at night.** The dates for the lessons are as follows:

GROUP I	GROUP II
SEPT. 30	OCT. 2, 9, 16, 23, 30
OCT. 7, 14, 21, 28	NOV. 6, 13, 20
NOV. 4, 11, 18, 25	DEC. 4, 11, 18,
DEC. 2, 9, 16	THURSDAY DEC. 19

I am very excited about this project, and I look forward to working with you. Please indicate whether you are still able to participate in this project, by filling out the form below and return it to me as soon as possible. Please keep the top portion with the dates for your record. If you have questions, please call me at school.

Sincerely,

Mary Bushong
Band Director

STUDENTS NAME_____

_____ **Yes I am able to participate.**

_____ **No I am not able to participate.**

APPENDIX B

FLUTE CHECK LIST

	yes	no
were parts removed from case carefully?		
body joint held properly while assembling the head joint?		
tone hole lined up properly with the body joint?		
foot joint held properly while assembled with the body joint?		
rod of foot joint aligned properly with the body joint?		
correct horizontal angle with the body?		
correct vertical angle with the body?		
head tilted to follow the line of the flute?		
shoulders relaxed?		
elbows free of the body?		
body posture good?		
feet well placed?		
height of music stand correct?		
left finger contacting flute at proper place for best support?		
right thumb correctly placed?		
left pinky touching G-sharp key?		
right pinky placed on the D-sharp key?		
left thumb contacting key properly?		
balls of fingers touching the keys?		
"U" shape between thumb and index finger?		
fingers no more than one inch from keys?		
fingers curved?		
flute parallel with line of the lips?		
lips centered with the tone hole?		
right amount of lower lip covering the hole?		
air stream properly directed?		
produces good tone?		

CLARINET CHECK LIST

	yes	no
were corks greased?		
upper joint held properly?		
lower joint held properly?		
barrel connected properly?		
mouthpiece held properly?		
bell connected properly		
ligature place on mouthpiece before the reed?		
reed placed on mouthpiece properly?		
ligature tightened and aligned?		
parts assembled in the right order?		
bridge lined up properly?		
parts disassembled in the right order?		
parts placed in the case properly?		
instrument in the center of the body?		
angle correct?		
head up?		
shoulders relaxed?		
elbows free form the body?		
height of music stand correct?		
body posture good?		
feet in place?		
right thumb connecting thumb rest properly?		
left thumb at proper angle?		

CLARINET CHECK LIST

	yes	no
tip of left thumb touching register key?		
fingers curved?		
fingers at proper angle?		
hands form a U-shape?		
wrist flat?		
balls of fingers covering holes?		
lips rounded?		
mouthpiece proper distance in the mouth?		
corners of the lips pushed inward?		
top teeth resting on the mouthpiece?		
right amount of lower lip over lower teeth?		
cheeks not pufffed?		
dimples in the cheeks?		
air escaping?		
chin firm and down?		

SAXOPHONE CHECK LIST

	yes	no
protective plug in place at the end of the body?		
cork on the neck greased?		
neck strap put around neck?		
body of the instrument picked up by the bell?		
neck held properly while assembling the instrument?		
neck properly aligned on the instrument?		
mouthpiece held properly while placing it on the cork?		
ligature placed on the mouthpiece before the reed?		
reed placed properly on the mouthpiece?		
ligature tightened properly?		
angle with the front of the body correct?		
angle with side of the body correct?		
position of the head correct?		
neck strap properly adjusted?		
shoulders up but relaxed?		
elbows free from the body?		
body posture good?		
feet in place?		
height of music stand correct?		
right thumb on thumb rest?		
left thumb at diagonal across the instrument?		
tip of left thumb above or touching octave key?		
fingers curved?		

SAXOPHONE CHECK LIST

	yes	no
thumbs and forefingers form a "U"?		
fingers across the instrument at the proper angle?		
wrist virtually flat?		
fingers contacting the buttons at the right place?		
lips rounded?		
mouthpiece in the proper distance in the mouth?		
corners of the lips pulled inward?		
sufficient amount of lower lip over the lower teeth?		
are lower lips biting?		
cheeks not puffed?		
air escaping?		

TRUMPET CHECK LIST

	yes	no
case opened correctly?		
mouthpiece placed properly in the instrument?		
valves oiled correctly?(one at a time)		
valves aligned?		
slides greased?		
right thumb placed between the first and second valve?		
finger tips on top of the valves?		
fingers curved?		
left hand placed around the valves correctly?		
shoulders relaxed?		
elbows free of the body?		
feet well placed?		
head position good?		
body posture good?		
height of music stand good?		
lips form "M" to produce the buzzing sound?		
mouthpiece centered over the lips?		
corners of the mouth firm?		
cheeks not puffed?		
air stream properly directed?		
takes breath from the corners of the mouth?		
produce a good tone?		

TROMBONE CHECK LIST

	yes	no
were parts removed from the case properly?		
slide greased properly?		
slide locked?		
were parts assembled correctly?		
mouthpiece properly placed on the instrument?		
left thumb placed on the brace on the bell?		
left index finger on the mouthpiece?		
remaining left fingers wrapped around the slide brace?		
right thumb and first two fingers wrapped around the slide?		
feet well placed?		
shoulders relaxed?		
head position good?		
elbows free of body?		
body posture good?		
music stand height correct?		
lips form "M" to produce the buzzing sound?		
mouthpiece centered over the lips?		
corners of the mouth firm?		
cheeks not puffed?		
air stream properly directed?		
take breath through the corners of the mouth?		
produce a good tone?		

BARITONE CHECK LIST

	yes	no
case opened properly?		
mouthpiece placed properly in instrument?		
valves oiled properly?(one at a time)		
valves aligned correctly?		
slides greased?		
right thumb placed in the thumb ring?		
left arm wrapped around the instrument?		
finger tips over the valves?		
fingers curved?		
instrument placed on the chair of lap for proper height?		
shoulders relaxed?		
elbows free from the body?		
feet well placed?		
head position good?		
body posture good?		
height of music stand good?		
lips form "M" to produce the buzzing sound?		
mouthpiece centered over the lips?		
corners of the mouth firm?		
cheeks not puffed?		
air stream properly directed?		
takes breath through corners of the mouth?		
produce a good tone?		

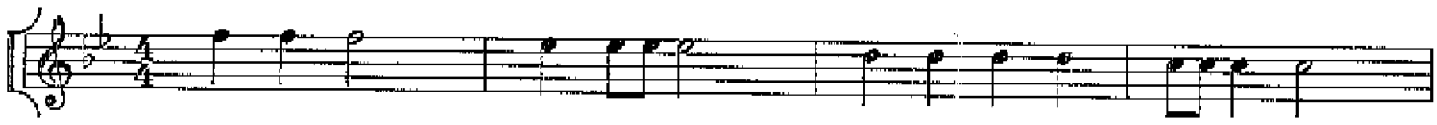
DRUM CHECK LIST

	yes	no
were parts removed from the case properly?		
were parts assembled correctly?		
height of drum, waist level?		
drum tuned?		
snares turned on?		
hand grip good?		
feet well placed?		
arms free of the body?		
wrist relaxed?		
height of music stand correct?		
striking motion up and down?		
control of the sticks?		
alternating sticking motion?(left, right)		
matching tones, whether hit with the right or the left stick?		
stick rebounds off the drum head?		
strikes the drum in the proper place?		
snares turned off when not in use?		

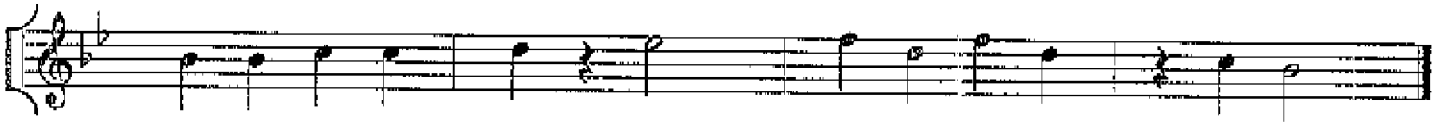
APPENDIX C

ETUDE

Flute 1



Flute 1



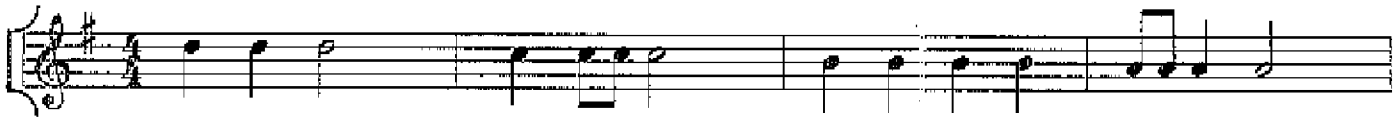
ETUDE

Clarinet 1

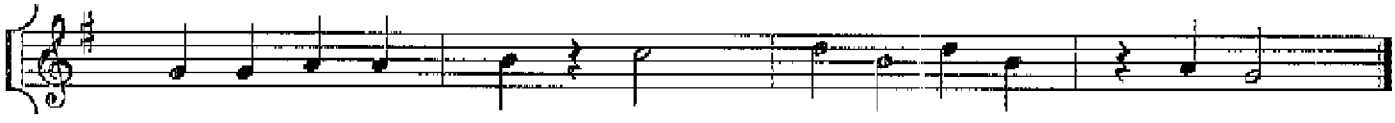
Clarinet 1

ETUDE

Alto Sax 1

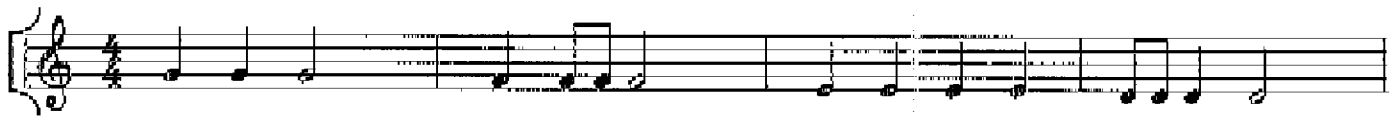


Alto Sax 1

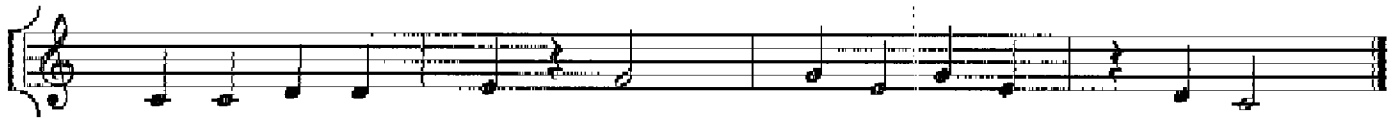


ETUDE

Trumpet 1

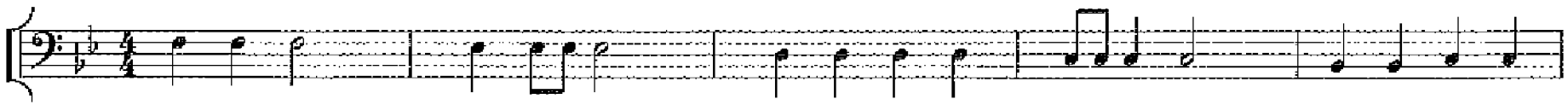


Trumpet 1

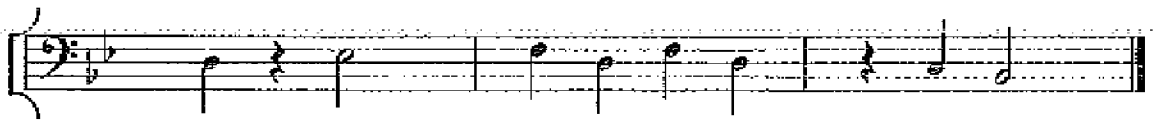


ETUDE

Trombone 1

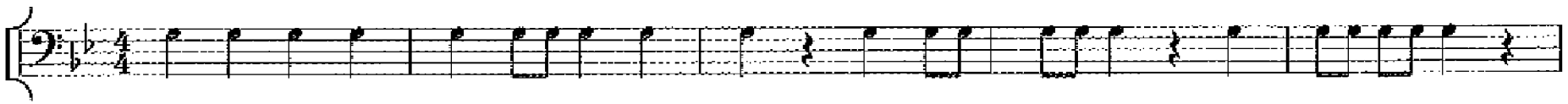


Trombone 1

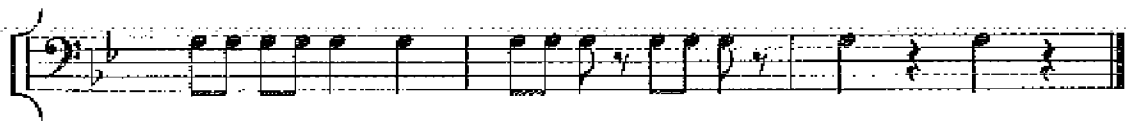


ETUDE

Percussion



Percussion



APPENDIX D

RATING SCALE

MELODY (Continuous)

5 All tonal performed correctly
4 Dominant scale passages played in tune
3 Arpeggiated tonic triad patterns played in tune
2 Sense of tonality (Plays repeated notes of tonic triad in tune)
1 Sense of Keyality (Begins and ends on correct note)

RHYTHMIC (Continuous)

5 Maintained a consistent tempo and performed correct division and elongation patterns.
4 Division or elongation patterns performed correctly.
3 Macro and micro beat patterns performed correctly.
2 Sense of meter
1 Sense of tempo

APPENDIX E

ATTITUDE QUESTIONNAIRE

1. Do you like to hear your music teacher play for you?
2. Do you wish you had music lessons everyday?
3. Do you like playing your instrument?
4. Do you play your instrument better than your classmates?
5. Does someone in your family like to listen to you play your instrument?
6. Is it hard for you to learn new songs?
7. Do you learn new songs quickly?
8. Is it boring for you when your music teacher plays your instrument for you?
9. Is listening to music fun?
10. Are music lessons easy for you?
11. Do you play your instrument worse than your classmates?
12. Do you like the songs you play in your music lesson?
13. Does it take you a long time to learn a new song?
14. Is playing your instrument boring?
15. Do you like to play your instrument with your friends?
16. Do you like to play your instrument by yourself?
17. Do you practice your instrument at home?
18. Is listening to music on the radio boring?
19. Do you like to play your instrument when you are by yourself?
20. Do you like to sing in your music lessons?
21. Do you sing songs from your music lessons when you are not in your lesson?
22. Does someone in your family get upset when you play your

instrument?

23. Do you try hard to succeed in music?
24. Do you practice a lot?
25. Do you enjoy being with your friends in music class?
26. Do you like the sound of your instrument?
27. Do you take music seriously?
28. Do you put effort into your practice at home?
29. Do you know how to read music well?
30. Do you understand the musical symbols?
31. Do you have a difficult time with rhythms?
32. Do you like making music?
33. Do you think you are a good musician?
34. Is music an important part of you life?
35. Do you like yourself when you are making music?
36. Do you enjoy music lessons better than any other class?
37. Would you rather play your instrument than read a book?
38. If you could, would you spend more time listening to music?
39. Do you think that you are an excellent music student?
40. Would you like to pursue a career in music?
41. Do you wish to continue playing your instrument?

Name_____ Number_____

Cirlce the number that best fits your answer. 5 - Strongly agree, 4 - agree, 3 - neither agree or disagree, 2 - disagree, 1 - strongly disagree.

1.)	5	4	3	2	1	24.)	5	4	3	2	1
2.)	5	4	3	2	1	25.)	5	4	3	2	1
3.)	5	4	3	2	1	26.)	5	4	3	2	1
4.)	5	4	3	2	1	27.)	5	4	3	2	1
5.)	5	4	3	2	1	28.)	5	4	3	2	1
6.)	5	4	3	2	1	29.)	5	4	3	2	1
7.)	5	4	3	2	1	30.)	5	4	3	2	1
8.)	5	4	3	2	1	31.)	5	4	3	2	1
9.)	5	4	3	2	1	32.)	5	4	3	2	1
10.)	5	4	3	2	1	33.)	5	4	3	2	1
11.)	5	4	3	2	1	34.)	5	4	3	2	1
12.)	5	4	3	2	1	35.)	5	4	3	2	1
13.)	5	4	3	2	1	36.)	5	4	3	2	1
14.)	5	4	3	2	1	37.)	5	4	3	2	1
15.)	5	4	3	2	1	38.)	5	4	3	2	1
16.)	5	4	3	2	1	39.)	5	4	3	2	1
17.)	5	4	3	2	1	40.)	5	4	3	2	1
18.)	5	4	3	2	1	41.)	5	4	3	2	1
19.)	5	4	3	2	1						
20.)	5	4	3	2	1						
21.)	5	4	3	2	1						
22.)	5	4	3	2	1						
23.)	5	4	3	2	1						

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