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The effect of parental remediation on the musical literacy of elementary school students as measured through their music aptitude

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THE EFFECT OF PARENTAL REMEDIATION ON THE MUSICAL LITERACY OF ELEMENTARY SCHOOL STUDENTS AS MEASURED THROUGH THEIR MUSIC APTITUDE

by

Margaret Davis Clement

A Thesis

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ABSTRACT

Margaret D. Clement

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Thesis Advisor: Dr. Lili Levinowitz

Master of Arts in Subject Matter Teaching: Music
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The purpose of this study was to study the effect of parental intervention on the music literacy of children in grades Kindergarten through Third Grade. The problem of the study was to determine if parental remediation at home could have an affect on the music literacy of their children as measured through their music aptitude.

The entire population of a Kindergarten through Third Grade school participated in the study. Six classes were excluded for practical reasons. A parent survey was sent home. Some families were randomly asked to participate as the experimental group. At the same time, the *Primary Measures of Music Audiation* by Edwin Gordon was administered as a pre-test. This was also used at the conclusion of the twelve weeks as a post-test. For all designs, the researcher failed to find statistically significant differences.

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ACKNOWLEDGEMENTS

Every research project begins with a question. The question addressed in this paper was raised by a student approximately ten years ago. The search for an answer persuaded me to attempt Graduate Studies. I am grateful to that student- whose face I can still see, but whose name is lost to my memory.

I am grateful to my own two patient, loving children, whose experiences in music will probably not find them in the 'at risk'category. Their understanding and support in spite of their young years of the importance of "Mom's homework" has been very encouraging.

Then there is my husband, who made sure that we had a computer up to the tasks at hand, who picked up children from school so I could attend my classes, and who read to them at night when things became very busy.

Lastly, there is my advisor, Dr. Lili Levinowitz, without whose encouragement and guidance none of this would ever have assumed this form and been completed.

There are countless others whose donations of time and assistance have been invaluable to this project.

To all, I extend a sincere thanks and heartfelt gratitude.

CHAPTER ONE

INTRODUCTION

Literacy is frequently mentioned in textbooks alongside vocabulary and reading. They go together, to ensure an efficient education.

Listening is the source of the 'database' that must be formed to ensure for literacy. This means that all the experiences that a child could possibly have received between some prenatal period and age five will interact to provide that child with the vocabularies necessary to function.

The layers of experience accumulated over the years are what provide us with the functional database of information we need to perform.[1] In music, there has been some research done in this regard, particularly by Kelly and Sutton-Smith[2] that indicate that the early experiences children receive sufficiently impact them for the

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[1] Joanne Rutkowski, "The Problem Singer", *General Music*, 1988, (Winter), 19-23.

[2] Linda Kelley and Brian Sutton-Smith, " A Study of Infant Musical Productivity", J. Craig Peery, Irene Weiss Peery, and Thomas W. Draper, eds., *Music and Child Development*, (NY: Springer-Verlag, 1987).

rest of their school career. Gordon[3] noted that by ages 8-10, that the music aptitude has stabilized. Woodward[4] also spoke to the necessity of intervention at this age, referring to it as the 'window of opportunity'.

It seems reasonable that the acquisition of the listening vocabulary begins before birth. There is some evidence that the fetus can hear (audition) and even begins to process (comprehend) sound. It is now understood that 38 week fetuses can discriminate between music items and are capable of remembering learned music stimuli over several days.[5] Furthermore, recent studies suggest that the fetal learning that takes place during this developmental period is carried over through birth to infancy.[6]

If in fact the child begins learning prior to birth, then the home environment becomes crucial for the

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[3] Edwin Gordon, *The Nature, Description, Measurement, and Evaluation of Music Aptitude*, (Chicago: GIA Publications, 1987).

[4] Sheila C. Woodward, "The Window of Opportunity", International Society for Music Education Proceedings, Early Childhood Commission Seminar, (Summer 1994) 1-4, typescript.

[5] Phyliss Evelyn Wilkin, "The foetal auditory environment- Possible effects of music on the human infant", *Human Biology: An Integrative Science*, (1990), 4, 371-380.

[6] Phyliss Evelyn Wilkin, "Prenatal and Postnatal responses to music and sound stimuli- A clinical report", *Canadian Music Educator, Musicien Educateur au Canada* (Research Edition), (1991) 33, 223-232.

formation of a literacy base as the parents are their teachers. In his preface to the *Primary Measures of Music Audiation*[7] Gordon is quite dogmatic about the importance of the home environment. Suzuki[8], Kodály[9], Orff[10], and others have also been very emphatic about the importance of the home environment to the musical development of the child.[11] Kodály is often quoted as saying that the music education[12] of the child should begin "nine months before the mother is born". Suzuki noted that the type of environment in which one is taught and nurtured affects

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[7] Edwin E. Gordon, *Manual for the Primary Measures of Music Audiation and the Intermediate Measures of Music Audiation* (Chicago, IL: GIA Publications, Inc., 1986).

[8] Shin'ichi Suzuki, *Nurtured by Love: The Classic Approach to Talent Education*, trans. by Waltraud Suzuki, 2d ed., (Smithtown, NY: Exposition Press-An Exposition-Banner Book, 1964), 1.

[9] Mary Helen Richards,"The Legacy from Kodály", Bonnie Kowall, ed., *Perspectives in Music Education: Source Book III*, (Washington, DC: Music Educators National Conference, 1966) 403-404.

[10] Carl Orff, "Orff-Schulwerk: Past and Present", Bonnie Kowall, ed., *Perspectives in Music Education: Source Book III* Washington, Music Educators National Conference: 1966) 390, 393-4.

[11] "Much research has stressed the advantages of a musically rich home and educational environments in realising musical potential...". Rosamund Shuter-Dyson and Clive Gabriel, *The Psychology of Musical Ability*, (London: Methuen & Co., dist. by Barnes & Noble, NY, 1982) p. 270.

[12] Richards, 403-404.

one's achievements. Larsen[13] found in her research that there appears to be a measurable difference between children of varying musical backgrounds. Zdzinzki[14] found a relationship between the home and student instrumental achievement. Similar findings can also be found in research by Brand[15]. Sloboda[16] cites the statement by Moog (1976) that "between the ages of three and four, differences in the home environment begin to show their effect in the field of music. Girls and boys who are taught songs and games by their parents, brothers, and sisters, or in nursey schools, have a clear advantage over other children."

The necessity of adequate background has been noted in journals, research articles, and in the landmark texts (ie., *Source Book III*). Birge stated that " What is called a musical ear is mainly the result of cultivation". Back in 1958 McMurray said "Before he can create a

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[13] Jean M. Larsen, "Family Influence on Musical Opportunities", J. Craig Peery, Irene Weiss Peery, and Thomas W. Draper, eds., *Music and Child Development*, (NY: Springer-Verlag, 1987).

[14] Stephen F. Zdzinski, Relationships Among Parental Involvement, Music Aptitude, and Musical Achievement of Instrumental Music Students", *Journal of Research in Music Education*, 40, no. 2, (1992): 114-25.

[15] Manny Brand, "Relationship Between Home Musical Environment and Selected Musical Attributes of Second-Grade Children", *Journal of Research in Music Education*, 34, no. 2, (1986): 111-120.

[16] John A. Sloboda, *The Musical Mind*, (NY: Oxford University Press, 1985) 208.

good sound, he must know what to listen for; he must have a *prior* ideal construct against which to measure his produced patterns of sound..."[17] . Guilmartin & Levinowitz[18] reported on an early childhood music program using interested parents to interact with their students. Darrow found background to be a factor in a study in which deaf children were tested using the *PMMA*.[19] The later the onset of the deafness, the better their performance on the tonal test.

In the early days of this century, when there was such a large influx of immigration to this country, reading teachers discovered the importance of remediation of the home environment for non-English-speaking children. Those teachers began campaigning to encourage the parents to read or provide books for their children. Some of the texts even encouraged field trips and other types of family excursions to build on these experiences and to

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[17] Foster McMurray, "Pragmatism in Music Education", Nelson B. Henry, ed., *Basic Concepts in Music Education*, NSSE 57th Yearbook, Part I, (Chicago: Univ. of Chicago Press, 1958) 46.

[18] Kenneth A. Guilmartin and Lili M. Levinowitz, "A Model for Enhancing Music Development Through the Inclusion of Informed Parents and Other Primary Caregivers in Early Childhood Music Classes", International Society for Music Education Proceedings, Early Childhood Seminar, typescript,(Columbia, Missouri) p.3.

[19] Ann Darrow, "An Investigative Study: The Effect of Hearing Impairment on Musical Aptitude", *Journal of Music Therapy*, 25, No. 2, (Summer, 1987), 88-95.

create the needed vocabulary for school.[20]

Unfortunately, the home environment for music development in the United States has been referred to as being 'at risk'. Hence, children in this country begin school without the prerequisite listening vocabulary or literacy base upon which to learn music. One wonders if music immersion programs involving the family would help to create the needed music vocabulary for subsequent music learning.

The Problem of the Study

The problem of this study is to determine if parental remediation at home could have an effect on the musical literacy of kindergarten through third-grade students as measured through their music aptitude.

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[20] Lewis Terman, Ph.D., and Margaret Lima, M.A., *Children's Reading: A Guide for Parents and Teachers*, (D. Appleton and Company, 1931).

CHAPTER II

RELATED RESEARCH

The Brand Study[1]

In 1986, Manny Brand performed a study with second-grade students. This was the study in which he first used the instrument known as HOMES (Home Musical Environment Scale). His purpose was to find a link between the home environment and the musical attributes exhibited by second-grade children.

The sample consisted of 116 children from a large urban district. The ethnic composition was primarily Mexican-American (n=98), with the remainder being Black (n=10) and Anglo (n=8). He stated in his report that the neighborhood was considered disadvantaged, and was eligible for various governmental assistance programs.

The parents were first asked to complete the HOMES. Validation of the HOMES was obtained by comparing scores from a group of 137 children with their music teacher's perceptions of their musical environment. Scores on three of the four areas of HOMES

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

were found to be of statistical significance ($p < .01$). The childrens' musical aptitudes were then evaluated using the *PMMA*. The students' musical achievement was determined from observations by their music teachers during class using formal and informal evaluations. The results were entered on a document called the MAAF (Musical Achievement Assessment Form). The total scores on this document were found to have an alpha reliability coefficient of .73.

A number of multiple regression analyses were performed on the data from the *PMMA* and the HOMES. Each of the musical attributes was compared to the four home environment variables. Brand chose alpha =.01 as the validation level for these analyses.

Brand found no significant correlation among the factors of the home environment on the HOMES and the students' scores on the rhythmic or the tonal portions of the *PMMA*. A statistically significant ($p.<.001$) correlation was found between student achievement and parental attitude toward music and musical involvement with the child. Weaker correlations were found for parental concert attendance, and parent/ child use and ownership of record player, tapes, and recordings. Unfortunately, the HOMES was not found to be a reliable predictor of tonal or rhythmic perception. A correlation ($p=<.001$) between HOMES and their musical

achievement, however, was found.

Brand states that his findings "underscore the importance of the role of the home musical environment (especially parental attitudes toward music and musical involvement with the child) in musical training. The best musical learning is achieved when the home and school work in concert so that the unique opportunities and special resources of home and school operate simultaneously and cooperatively to positively influence the musical growth of children."[2] He also states that an impetus for studying this was "its implication for intervention."

The Larsen Study[3]

This study is one of a few that looks at the musical opportunities afforded children by the home environment and the musical preferences it engenders.

A questionnaire was completed by the parents of 132 children. This was completed as a part of a longitudinal study when the students were in the second grade. The survey asked questions about parental education, time spent with the children at home,

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[2] Brand, 118-119.

[3] Jean M. Larsen, "Family Influence on Musical Opportunities", J. Craig Peery, Irene Weis Peery, and Thomas W. Draper, *Music and Child Development*, (NY, Springer-Verlag, 1987) 237-248.

lesson-taking by the child, family income, and musical preferences. The sample for the study was homogeneous. That is, it comprises a large number of parents with master's degrees or other higher education and similar religious affiliation and beliefs.

The data were analyzed for correlations between family characteristics and outcome measures using the Pearson product moment coefficients. Statistically significant correlations were delineated by the $p<.05$ level of confidence. A regression analysis was computed using the SPSS regression technique (SPSS, Inc., 1983). Educational advantage was defined by father's occupation, education level of parents, and family income.

Some of the predictors for style preference were the educational level of both parents (especially the mother) and the amount of one-on-one time the parent spent with the child. These variables also predicted the likelihood that this music was used as background for other activities in the home. At the second-grade level, music lessons (also dance and gymnastics) were added to the child's schedule, and it was here that the mother's role was a major influence. The child's gender appeared to be a variable as to the kind of music-making engaged in by the child at this age. Larsen found that in second-grade the more time the mother

spent with the child, the less likely the child was to take piano lessons.

Larsen stated that the results were not definitive, yet did give an indication of the types of opportunities that families afford their children in the home for music.

The Kelley and Sutton-Smith Study[4]

This is a qualitative study about three girls of similar age. They were observed weekly at various times, and the types of music-making they displayed were recorded and catalogued. The ages of the onset of various types of musical responses and behaviours were also recorded and analyzed for relationships.

The researchers found that parental background did appear to significantly affect the age that musical behaviour was exhibited. In two of the cases, the parents (both) were either professional or semi-professional musicians. In the one instance, even the grandmother had been a professional musician. For these two infants, the behaviors were more *tonally*-oriented and appeared 6 months apart. The third child, who was being raised in what they defined as a non-musical

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[4] Linda Kelley and Brian Sutton-Smith, "A Study of Infant Musical Productivity", J. Craig Peery, Irene Weiss Peery, and Thomas W. Draper,eds., *Music and Child Development*, (NY: Springer-Verlag, 1987) 35-53.

context, was found to exhibit behaviors 1 year to 1-1/2 years after the other two infants. These behaviors were also found to differ in their quality- they were *rhythmically* oriented, rather than tonal, as had been demonstrated by the other two infants.

In their conclusions, Kelley and Sutton-Smith stated "the present study makes the home context appear to be of vital importance. ... Our own guess is that the parents' own singing was probably the most important variable. ...there are implications suggested by these findings for the importance of the musical environment and context in early childhood musical literacy, much as in creating the literate environment for language and reading development. ...The major value of the paper, however, must consist in laying before the reader these descriptions of just how intensive and in how many ways musical parents socialize their musical children. The developmental literature to date is largely lacking in such evidence."[3]

Comparison to Present Study

The researcher used elements of the Larsen

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[3] Kelley and Sutton-Smith, 52-53.

questionnaire for the Survey in Appendix A. These included the presence of the demographic data sector and the questions on music-making in the home. The demographic blocks on the Survey in Appendix A were included to determine the parental levels of involvement with music-making in the home. Other family members were included, such as cousins and step-parents, in the event that these persons were present in the child's musical environment.

There are a few similarities and differences among the present study, the Brand study, and the Larsen study. First, a parent survey was sent home for the parents. Although some of the areas are similar, the focus of the survey in Appendix A is music-making and sharing that the family would do together. In the Parent Survey in Appendix A, the directions are to check the statement which describes their behavior as a *family*. Some of the items include concert attendance, music specials on TV and VCR, and the presence of music-making in the home (ie., singing, or a piano in the house). The Brand HOMES placed the emphasis upon parental attitudes and musical activities. Larsen's included parental educational levels as a variable.

In the Brand study, the music teachers' assessment of the students' home musical environment was utilized. The focus of this study is the amount of listening in

the home, not the school. This would have been a confounding and irrelevant variable.

Both the present study and the Brand utilized the *PMMA* to determine a correlation between home environment and student ability. This test was utilized because of the relative lack of appropriate evaluation instruments for listening skills *per se*, rather than as an assessment of music aptitude. Because the music aptitude of children below the age of 9 is sensitive to instruction and environment it seemed a likely choice for a criterion measure.

Lastly, this study is attempting to determine the efficacy of the parental involvement that Brand and Kelley and Sutton-Smith allude to in the discussions of their findings. In reading, it was found that by asking parents to read to their children, their literacy could be improved. Perhaps if parents could be involved in something similar in music, using a prescribed list of materials, their children's musical literacy could also be improved. In the present research, parents have been asked to play recordings in their homes for 12 weeks as a *family* to determine if this kind of remediating involvement has an effect upon their student's musical aptitude and achievement.

This project is to a large extent an outgrowth of these studies. It will be quantitative in nature,

rather than qualitative like the Kelley and Sutton-Smith. The numbers of students involved in the control group and the experimental group make this possible. While the Kelley and Sutton-Smith described behaviors and variables in their case studies, this researcher will be implementing the described course of parental remediation to determine whether some of the suggested implications can be upheld and supported by the quantitative evidence.

CHAPTER THREE

DESIGN OF THE STUDY

Sample: The sample consisted of 645 students in grades Kindergarten through Third in one elementary school in southern New Jersey. This included a TAM Kindergarten class, which is a Team-Aided Mastery situation. Mainstreamed students were included in the sample. They were the students instructed by the researcher in intact classes in the school. The student population came from varied socio-economic levels. The ethnographic distribution of the sample was comprised of 47% Caucasian, 34% black, non-Hispanic, 14% Hispanic, 4% Asian, and .08% Native American. Approximately 22 students constituted the average class.

There were six classrooms excluded from the sample, due to testing difficulties. That is, the students lacked prerequisite verbal skills for the criterion testing measure. These were two multiply-handicapped classes and the pre-school handicapped classes. The latter were not serviced by the researcher. These classes also included tuition students, who do not reside in the district.

Procedure. Prior to the treatment period of twelve weeks, the students were administered the *Primary Measures of Music Audiation* by Edwin Gordon. At approximately the same time, the parents received a survey created by the researcher. This survey was based on the work of Larsen[21], Lombardelli[22], Zdzinkski[23], and Henry[24]. The questions included items which gather information about the amount of time spent listening, time of day when listening is likely to occur, and the persons involved making music in the home. This was to generate a listening profile of the sample. The survey, which is in Appendix A, was created by the researcher.

The survey was distributed to the students by their classroom teachers. Each return envelope was assigned a number (room number-student number). Only the researcher was able to determine who returned the surveys to the

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[21] Jean M. Larsen, "Family Influence on Musical Opportunities", J. Craig Peery, Irene Weiss Peery, and Thomas W. Draper, eds., *Music and Child Development*, (NY: Springer-Verlag, 1987).

[22] Steve Lombardelli, *The Effect of Parental Involvement on the Performance Achievement of Middle School Instrumental Students*, MA thesis (Rowan College of New Jersey, 1995).

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

[24] Joann Henry, *An Investigation of Pre-Instrumental Achievement, Music Aptitude, and the Desire to Continue Instrumental Study Among Third-Grade Students*, MA thesis (Rowan College of New Jersey, 1991).

school by using a master key.

An experimental group of families was generated by random sampling. These persons received a letter in the envelope with the survey. (See Appendix B) They were asked to volunteer to play 20 minutes from a cassette tape for their children each night for four nights per week for the twelve-week period. The tapes were provided by the researcher and distributed to the oldest child in the school.

The packet received by the child included a letter to the parents thanking them for their participation and outlining the project (Appendix D), a chart for the twelve weeks to assist them in tracking their time (Appendix G), a list of suggestions for activities and follow-up questions for the children (Appendix F), and the tape (Appendix E).

The tape consisted of 60 minutes of varied styles of Western art music, including vocal and keyboard works. Appendix B comprises the repertoire for the tapes, which originated from the researcher's collection.

Classes continued to receive their normal classroom music instruction from the researcher. At the conclusion of the twelve weeks, the students were administered the *PMMA* as a post-test. This was to determine if the parent remediation had an affect on the aptitude of these students. The treatment group (n=22 families) had their

scores tallied separately from the control group. Data from both groups was randomly discarded to equalize cell size. Gain scores on the *PMMA* were calculated to determine if the parent intervention did affect literacy.

Design. Analysis of the pre- and post-test gain score data from the *PMMA* were organized into three one-way designs for differences for each of the three scores: the tonal, the rhythmic, and the composite.

A t-test for the independent mean was calculated on each design. The level of confidence was set at the .05 level for these procedures.

CHAPTER FOUR

RESULTS AND INTERPRETATION

Results

Tonal. Tonal means, standard deviations, and t-test summary data for tonal gain scores are presented in Table 1. As can be seen, the researcher failed to find statistically significant mean differences. The observed mean for the experimental group, however, shows a trend for more growth in tonal music aptitude.

TABLE 1
Means, Standard Deviations, and t-terst summary data for *PMMA* tonal gain scores

GROUP	N	M	SD
Experimental	20	1.600	3.347
Control	20	-0.300	3.975

t(38) = 1.635 (n.s.)

Rhythm. Rhythmic means, standard deviations, and t-test summary data are given in Table 2. As can be seen, the researcher failed to find any statistically significant mean differences.

TABLE 2
Means, Standard Deviations, and t-test summary data for *PMMA* rhythm gain scores

GROUP	N	M	SD
Experimental	17	-0.294	3.514
Control	17	0.176	4.825

t(32)= -0.325

Composite. The composite score means, standard deviations, and t-test summary data are given in Table 3. As can be seen, the researcher failed to find any statically significant differences. The observed mean for the experimental group, however, shows a trend for growth in the composite musical aptitude.

TABLE 3
Means, standard deviations, and t-test summary data for *PMMA* composite gain scores

GROUP	N	M	SD
Experimental	16	2.375	5.239
Control	16	-0.125	6.228

t(30)= 1.229

INTERPRETATIONS

It could be that the researcher committed a Type II error for the following reasons.

The researcher does not believe, based on the evidence in present research, that twelve weeks is sufficient time to have had any real effect on the students' musical literacy. Literacy is a task that

requires a great deal of time and exposure. It is doubtful if, in a normal school setting, one could approximate the numbers of exposures required in a twelve-week time frame.

Another problem is the size of the experimental group. Statistically, a group that constitutes a larger percentage of the student population should produce more representative results that would better serve the music education community. The knowledge gained from this study could help the music education community better understand how the students become literate in the first place. This would, in turn, enable educators to better implement the National Standards and to achieve the goals set for said Standards. This would help the profession to do its work better.

The third problem is the use of the *PMMA* to test for musical literacy. Although awarenes of tonal and rhythmic patterns are elements of literacy, they are not the entire discipline. At present, there do not appear to be available any tests for assessing music literacy at the elementary level.

CHAPTER FIVE

SUMMARY AND CONCLUSIONS

Purpose and Problem

The purpose of this study was to study the effect of parental intervention on the music literacy of their children. The problem was to determine if parental remediation at home could have an effect on the musical literacy of kindergarten through third-grade students as measured through their music aptitude.

Design and Analysis

The 645 students at one kindergarten through third-grade school participated in the study. A control group of 22 families volunteered to play cassette tapes provided by the researcher at home during the twelve weeks of the study. A survey was sent home with the students at the same time that the *PMMA* was administered as a pre-test. At the conclusion of the study, the children were administered the *PMMA* as a post-test. Classroom instruction was continued by the researcher.

The experimental group received literature from the researcher with the tapes to assist them with their task

of playing the tapes with their children. These students' post-tests were scored separately from the control group. A random sample from the control group was utilized to equalize the cell size.

The data were organized into three one-way designs for differences, one each for tonal, rhythmic, and composite scores. Gain scores were calculated on the *PMMA* for both groups. Three t-tests for the independent means was also calculated on the data.

Results of the Study

For all designs, the researcher failed to find statistically significant differences.

Conclusions and Recommendations

Based on the data acquired from this study, it can not yet be concluded that parental involvement positively affects music literacy in elementary children.

It is recommended that a follow-up study be conducted which would differ from the present one in the length of time for the duration of the study, the number of tapes utilized by the families involved in the experimental group, and the size of the sample in the

experimental group.

The second recommendation, for a larger number of tapes, is necessary to help prevent boredom for the participating families. No matter how important or well-written a work is, the subjects do require something a little different to help maintain interest. Research has demonstrated that there is a limit to the number of useful repetitive hearings of a work. A cycle of 4-6 tapes, heard on a bi-weekly basis, might be the needed remedy to maintain student and parent interest in the project.

A third recommendation would point to the necessity of developing a literacy test for music which would measure what the students can hear and differentiate. The format could be similar to the *PMMA*, with faces denoting same or different, and the listening selections should be chosen around the basic elements which the students need to understand in order to be musically literate. The selections could be contrasting/same pairs of material, demonstrating dynamic changes, melodic direction, and the perception of form, as well as others.

An agreement on a definition of musical literacy that is not performance based, but listening based, would also be helpful in determining which children are musically 'at risk'.

APPENDICES

APPENDIX A

PARENT SURVEY

Please respond by checking (✓) the answer which best describes your listening habits as a family.
MT= Most of the time; O= Often; S= Sometimes; R= Rarely; N= Never.
Thank you for your help.

	MT	O	S	R	N
1. We listen to music as a family.	___	___	___	___	___
2. We listen individually.	___	___	___	___	___
3. We attend concerts.	___	___	___	___	___
4. We sing music as a family.	___	___	___	___	___
5. We listen to the radio.	___	___	___	___	___
7. We watch musicals on TV/VCR.	___	___	___	___	___
8. We watch music specials on TV.	___	___	___	___	___
9. We play music together.	___	___	___	___	___
10. We have a collection of recordings (CDs and/or cassettes) for the children.	___	___	___	___	___
11. We have a collection of cassettes for the children.	___	___	___	___	___
12. We have movie soundtracks in our collection.	___	___	___	___	___
13. We use cassettes/CDs in the car for the children.	___	___	___	___	___
14. Father or mother sing at home.	___	___	___	___	___
15. One or more children sing at home.	___	___	___	___	___
16. Grandparents sing with the children.	___	___	___	___	___
17. Grandparents sing with the family.	___	___	___	___	___
18. Music plays a large part in our lives.	___	___	___	___	___
19. We have and play a piano in our home.	___	___	___	___	___
20. The children have keyboards that they play.	___	___	___	___	___
21.We have audio equipment.	___	___	___	___	___
22. We listen to music at dinner.	___	___	___	___	___
23. We listen to music in the car.	___	___	___	___	___

	MT	O	S	R	N
24. We listen to music in the morning.					
25. We listen to music at bedtime.					
26. We play or sing outside the home with our family.					

DEMOGRAPHIC INFORMATION

Check (✓) all that apply.

	Plays Instrument	Number of years	Profes-sional	Amateur/ Recreation	Sings	Number of years	Profes-sional	Amateur/ Recreation	Tea-cher
Father									
Mother									
Child 1									
Child 2									
Child 3									
Child 4									
Grandmother									
Grandfather									
Aunt									
Uncle									
Cousin									
Guardian									
Stepfather									
Stepmother									

APPENDIX B

Dear Parents,

Your child's name has been randomly chosen to be a part of the experimental phase of this Thesis Project. Your help and support would be appreciated.

Your part in this Project would consist of playing a cassette tape with your family for 20 minutes four nights per week. This would occur for 12 weeks. I would supply the tape and a checklist for your use.

If you would be able to take part in this phase of the Project, please indicate on the form below. Please also indicate the names of any siblings your child has in School 4. This will assist me in the final statistical phase.

Thank you again for your help and assistance. I look forward to hearing from you and working with you on this Project.

Sincerely,

M. Davis Clement,
Music Teacher

- -

PARENT RESPONSE FORM (Please check [✓] your response.)

_____ I will be able to take part in the experimental phase of the Project.

Other children are: ______________________________

____

____

_____ I will not be able to take part in the experimental phase of the Project.

Parent Signature ______________________

APPENDIX C

Dear Parents,

I am presently completing my studies for a Master's Degree in Music Education. The course I am presently enrolled in is "Special Seminar and Investigation". One of the exit requirements for this course and for the program as a whole is the completion of a Thesis Project.

The attached survey is one p ortion of this Thesis Project. The purpose of the survey is to discover what the listening habits of our families are in relation to how the students function in clasroom music.

Please complete the survey by January 5, 1996 and return it to me in the envelope provided.

Thank you for your help with this Project.

Sincerely,

M. Davis Clement,

Music Teacher

APPENDIX D

Dear Parents,

Thank you for accepting this task and for your willingness to help with this Thesis Project.

Enclosed, you will find the Cassette Tape and a Chart with which to keep track of your progress week by week. It is not necessary to listen every night- four nights per week is all that is being requested. However, all the days of the week are present so that you may check off the day that the family did listen to the tape.

You will also find enclosed a sheet with suggestions and guidelines for your listening time.

Please feel free to call with any questions that you may have.

Thank you again for your time and effort.

Sincerely,

M. Davis Clement,

Music Teacher

APPENDIX E

REPERTOIRE LIST

DAY ONE -

1. Air on the G string, J. S. Bach (1685-1750), ASV Digital, CD, QS 6137

2. "Tarantella" from Pulcinella, Igor Stravinsky (1880-1970), Erato CD D 10645

3. "O, mio babbino caro", from Gianni Schicchi, Giacomo Puccini (1858- 1924), RCA Victor for BMG CD D102581

4. "Adagietto", from Symphony No. 5, Gustave Mahler (1860-1911), Deutsche Grammophon CD D 108658

DAY TWO

5. "Habanera" from Carmen, Georges Bizet (1838-1875) RCA Victor D102581

6. "Ride of the Valkyrie" from Die Walküre, Richard Wagner (1813-1883), Deutsche Grammophon CD G2-39515 GMA

7. "Minute Waltz", Frédéric Chopin (1810- 1849), Deutsche Grammophon G2-39515 GMA

8. "Spring" from the Four Seasons, Antonio Vivaldi (1676-1743) ASV Digital, CD QS 6137

DAY THREE

9. "Siciliana" from Antique Airs and Dances Suite No. 3, Ottorino Respighi, (1879-1936), Mercury Stereo LP

10. Overture to 'School for Scandal', Samuel Barber (1910-1981) EMI Digital CDC-7 49463 2

11. Spagnoletta nuova al modo di Madrigalia (Nobilité di Dame, (Venice, 1605- publishing date; Fabritio Caroso (n.d.) Nonesuch Stereo LP H-71036

12. "Allegro con spirito" from Symphony No. 35. Wolfgang Amadeus Mozart (1756-1790) Phillips Stereo LP- PHS 900-186

13. "Spring Song" from Songs Without Words, opus 30, Felix Mendelssohn-Bartholdy (1809-1847) Turnabout Vox LP TV 34245

APPENDIX F

SUGGESTIONS AND GUIDELINES FOR THE LISTENING PROJECT

1. The entire household should be together if at all posible, especially the children. (Dinner-time might be a good time.)
2. Not all these suggestions should be used all at once- as the opportunities arise, use those that fit your situation.
3. The room does not have to be absolutely silent. It is all right to talk to each other and to make remarks about what you are hearing. In fact, as you listen to these works again and again, you might find changes in the discussions occurring.
4. It is all right to stop the tape and talk between pieces, if you would like.
5. The children may play quietly with coloring books, clay, or other activities that would not cover up the sound of the tape. (My children play them when they clean up their rooms.)
6. Reading (and homework) can be good activities to do while listening to these tapes.
7. Please be aware of volume levels as you play the tape. Some of these pieces will get very loud suddenly, others will not get loud at all.
8. Sometimes, as they get familiar with the songs, the children may wish to move or dance to the music. This is all right- they are still listening with their ears.
9. Enjoy!

SOME TOPICS FOR CONVERSATION:

1. Beat/Meter - Does it feel even, uneven; does this one feel like the previous one? Does it remind you of a previous one?
2. Tempo- fast and slow; How would you describe the speed of this piece? How does it compare to the previous one?
3. Texture- How many instruments are playing? Which ones? Is anyone singing? Do they play all the time or do they take turns? Are they ever all quiet?
4. Dynamics- loud and soft. Does the sound stay the same or change? How does it change?

5. Form - Do any parts come back? Do they occur in a certain order? Does this happen in other pieces?

6. Harmony- Is more than one tune playing at the same time? or do you hear a tune with other sounds going along with it? Are the sounds bright (major) or dull or dark (minor)?

7. Rhythm - Are the sounds long or short? Do they sound like they are jumping or hopping or walking? Are some sounds accented and stand out?

8. Singing/ Performing - Can you sing the tune from the piece? Can you clap the rhythm with your hands, or tap it on the table with your fingers?

APPENDIX G

Week	S	M	T	W	T	F	S
Week 1							
Week 2							
Week 3							
Week 4							
Week 5							
Week 6							
Week 7							
Week 8							
Week 9							
Week 10							
Week 11							
Week 12							

Check (✓) when completed.

Four (4) times per week.

Dear Parents,

Thank you so much for agreeing to help with this Project. This chart has been provided to assist you in keeping track of when you play the tape.

This will help increase our knowledge of how parents can help their students learn music.

Thank you again for your help.

Sincerely,

M. Davis Clement,

Music Teacher

APPENDIX H
SURVEY RECORD SHEET

Rm	SN	T	R	C	S	D	F	M	Si	GP	Gu	SP	C

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