

**PARENTAL INVOLVEMENT IN THE DEVELOPMENT  
OF YOUNG PIANO STUDENTS**

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Thesis  
entitled  
**PARENTAL INVOLVEMENT IN THE DEVELOPMENT  
OF YOUNG PIANO STUDENTS**



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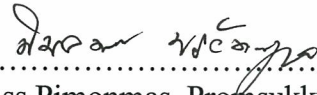


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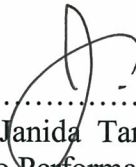
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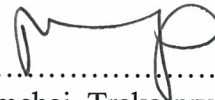
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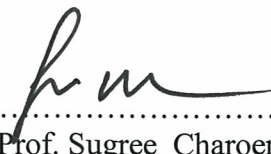
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**PARENTAL INVOLVEMENT IN THE DEVELOPMENT OF YOUNG PIANO STUDENTS**

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THESIS ADVISORY COMMITTEE: SOMCHAI TRAKARNRUNG, Ph.D.,  
ANAK CHARANYANANDA, Ph.D., KARNYUPHA JITTIVADHNA, Ph.D.**ABSTRACT**

With the goal to develop ways of parental involvement that is suitable in promoting young students to learn piano, and to understand the attitude of Thai parents who send their children to learn piano in a group, and to know the roles and duties of Thai parents' involvement with their children in learning piano. The researcher as a piano teacher has prepared for this research by designing research methodology into 2 parts using mixed method in order to obtain data and ways of involvement. In collecting data, the researcher used questionnaires designed by the researcher in collecting data on opinions and behavior of parental involvement who send their children to learn piano in a group of the musical study program for general people at Siam Paragon Branch and Seacon Square Branch for 159 persons in order to obtain personal data of parents and opinions and behavior of involvement of parents. For Part 2, the researcher used focus group by inviting 2 representatives of parents who had sent their children to learn piano in group, 5 representatives of teachers, and 1 music educator to participate in the discussion on ways of parental involvement. It was found from the research that parents who answer the questionnaires agreed with the parental involvement in promoting their children in learning piano with the behavior of support, motivation, goal-setting, and expectation of parents as well as parent-teacher interaction, that is consistent with the result of research by arranging focus group. Representatives from all sides consider that the behavior of support, motivation, goal-setting, and expectation of parents as well as parent-teacher interaction really promote the young children in learning piano. The meeting considered that parental involvement with young children is necessary because the young children cannot control themselves alone. Various behaviors of parents in participation would help support the young children in learning piano better. Also, it is the foundation in promoting good relationship among family members and encouraging young children to love music and to succeed in music in the future.

**KEY WORDS: PARENTAL SUPPORT / MOTIVATION / EXPECTATION BELIEFS /  
MUSIC LEARNING PROCESS**

153 pages

การมีส่วนร่วมของผู้ปกครองต่อการส่งเสริมการเรียนรู้เปียโนในเด็กเล็ก

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บทคัดย่อ

ด้วยความมุ่งหวังที่จะพัฒนาแนวทางการมีส่วนร่วมของผู้ปกครองที่เหมาะสมในการส่งเสริมการเรียนรู้เปียโนในเด็กเล็ก รวมถึงต้องการทราบทัศนคติของผู้ปกครองไทยที่ส่งลูกเข้าเรียนเปียโนกลุ่ม และบทบาทหน้าที่ที่ผู้ปกครองไทยมีส่วนร่วมกับลูกในการเรียนรู้เปียโน ผู้วิจัยในฐานะครูผู้สอน จึงได้ทำงานวิจัยชิ้นนี้ขึ้น โดยออกแบบวิธีการวิจัยออกเป็น 2 ส่วน ใช้การวิจัยแบบผสมผสาน เพื่อให้ได้มาซึ่งข้อมูลและแนวทางการมีส่วนร่วมที่ถูกต้อง โดยในการเก็บข้อมูล ผู้วิจัย ใช้แบบสอบถามที่ผู้วิจัยออกแบบขึ้นในการเก็บข้อมูล ความคิดเห็นและพฤติกรรมการมีส่วนร่วมของผู้ปกครอง ที่ส่งบุตรหลานเข้าเรียนหลักสูตรเปียโนกลุ่ม ของโครงการศึกษาดนตรีสำหรับบุคคลทั่วไป สาขาสยามพารากอนและซีคอน แอสควร์ ศรีนครินทร์ จำนวน 159 คน เพื่อให้ได้ข้อมูลส่วนตัวของผู้ปกครอง รวมถึง ความคิดเห็นและพฤติกรรมการมีส่วนร่วมของผู้ปกครอง ในส่วนที่ 2 ผู้วิจัยใช้ การจัด เสนอกกลุ่ม โดยการเชิญตัวแทนผู้ปกครองที่เคยส่งลูกเรียนหลักสูตรเปียโนกลุ่ม จำนวน 2 คน, ตัวแทนครูที่สอน 5 คน และ ผู้เชี่ยวชาญ 1 คน มาร่วมอภิปราย ถึงแนวทางการมีส่วนร่วมของผู้ปกครอง โดยผลจากการวิจัยพบว่า ผู้ปกครองที่ตอบแบบสอบถาม มีความเห็นด้วยต่อ การมีส่วนร่วมของผู้ปกครองในการช่วยส่งเสริมการเรียนรู้เปียโนของบุตรหลาน ผ่านทางพฤติกรรม การสนับสนุน กระตุ้น การตั้งเป้าหมายของผู้ปกครอง รวมถึง การติดต่อสื่อสารระหว่างครูกับผู้ปกครองซึ่งสอดคล้องกับผลจากการวิจัยโดยการจัดเสวนากลุ่ม ซึ่งกลุ่มตัวแทนจากทุกฝ่าย มองว่า ทั้ง พฤติกรรม การสนับสนุน กระตุ้น การตั้งเป้าหมายของผู้ปกครอง ของผู้ปกครอง รวมถึง การติดต่อสื่อสารระหว่างครูกับผู้ปกครองมีผลต่อการส่งเสริมการเรียนรู้เปียโนในเด็กเล็ก โดยทั้งนี้ ที่ประชุมมองว่า การมีส่วนร่วมของผู้ปกครอง ในเด็กเล็กมีความจำเป็น เพราะด้วยวัยของเด็กที่ยังไม่สามารถควบคุมการเรียนของตนได้โดยลำพัง พฤติกรรมต่างๆ ของผู้ปกครองในการมีส่วนร่วมจะช่วยสนับสนุนการเรียนรู้เปียโนที่ดีขึ้นของเด็ก รวมถึงยังเป็นรากฐานในการส่งเสริมความสัมพันธ์ที่ดีต่อกันในครอบครัวและเป็นพื้นฐานให้เด็กรักในการเรียนดนตรี มีผลต่อความสำเร็จด้านดนตรีในอนาคต

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background and Problem statement**

Most children have two main educators in their lives, their parents and their teachers. Parents are the prime educators until the child attends and early years setting on the starts school and they remain a major influence on their children's learning throughout school and beyond. The school and parents both crucial roles to play.

There are many evidences that the confident and skilled by caring parents who are committed to help their children along the challenging, yet incredibility fulfill journey of learning a music instrument. This support is considered to be of paramount important in the early musical development of a student, as it engenders security and confidence in the child's playing. (Margilitta, 2011, Davidson, Howe., Moore & Sloboda, 1995-96) If a student is younger than ten year old, a parent's ideal role is to serve as the student's coach. The practice coach is responsible for attending the lessons with the student, paying close attention to all material covered, and support the student's practice between lessons. Practice coaches are encouraged to take advantage of their participation as fully as possible, even going so far as to undertake their own complete practice routine, learning all material for themselves along the students they support.

In accordance with Boardman, (2002) explained that the theories previously discussed construe the parent role more broadly than in the past, Beyond providing direct instruction, the adult is responsible for preparing a rich a and stimulating environment, asking enticing questions, and adjusting the amount of assistance music experiences, including vocalizing/singing, performing with varied sound sources, moving, and listening, and music material. A growing body of literature presents compelling evidence that parental support and high musical ability are highly correlated.(Ho, 2011; Paterson,2008; Will, 2011; Sichvitsa, 2014).

Parents' socio-economic status, education/cultural background, occupation and attitudes/beliefs related to their children determine the type of involvement they

will have in the musical development of their children. Generally, a stable family provides the child an environment where learning can be natured with no external pressures or worries (Howe&Sloboda, 1991a.). Parents who are musically inclined (either professional or amateur musicians) may offer their children a more “musically minded” support, exposing them to the right opportunities and directing them more effectively towards the goals to be achieved during learning. Conversely, parents who are not musical are often unaware of their potential role when it comes to their children’s music training, often sitting passively during their instrumental class, or simply chaperoning their children to/from lessons (Hallam, 1998).

Teachers who have parents observing their lessons can pass the information not only to the child, but also to the parent, who becomes an essential link in the learning chain. In a study involving 42 students aged 10-17 attending a specialist music school, it was shown that, as well as parental attendance at lessons and supervision of practice, feedback from parents to teachers produced remarkable benefit to the child’s progress (Howe & Sloboda, 1991b). However, not all teachers are happy to have parents involved in the process of learning. In a survey of teachers, students and parents’ attitudes towards parental involvement, Macmillan (2004) found that teachers who have extensive experience, as well as pedagogical qualifications and specialized training, tend to encourage parental support. Less experienced/qualified teachers are either indifferent to parental collaboration or discourage it. In such cases parents are ill equipped to support practice in an effective and structured way; thus their help may be only to prompt the child to practice, or ensure that all the teacher’s assignments are practiced, or simply offer encouragement and moral support.

Very young children are often unable to recognize the difficult areas of a piece, or the mistakes they are making. This is because their discernment ability is still immature. They lack cognitive, aural and technical skills that allow their playing to become instinctive and automated (Hallam, 1998). As a consequence they tend to repeat the piece from beginning to end numerous times while ignoring problems, and consequently progressing more slowly than they could. A week may pass before the teacher has an opportunity to address the mistakes and allow the student to get back on track. However, if parents attend lessons and supervise practice, any mistakes would be identified earlier; even though they are not able to play the piece, they gain an aural

awareness as the teacher demonstrates it during the lesson. This will result in the child correcting mistakes more promptly and being able to concentrate on other problematic areas.

Children of the twenty-first century face challenges very different from those just generation ago. They grow up within family units of various sorts, including single-parent families, working-parent families, and extended family of aunts, uncles, and cousins. Enter music into this world of changes and challenges. As music is transformed by technology and by the blending of culture traditions from near and far, children are offered a wide array of expressions from which to choose for listening and performing. (Campbell&Kassner, 2006). Like many countries, Thailand is witnessing an expanding popularity of private instrumental outside schools, with an increasing number of private music studios operating around major cities such as Bangkok and, consequently, a growing number of children taking instrument lessons outside the school classroom. Western music cultural influence has had the strongest impact on the people who attended schools where English is the second language in this country. Most Thai parents, especially who live in Bangkok and have a medium though high socio-economic status always send their children to learn western music instruments. They believed that music has many benefits to their children in development of all areas which is influenced by their ability to establish and maintain a development in physical needs and psychological needs, consistent primary relationships with adults and other children.

From the previous and present research, as numerous studies point out that why parental involvement is so important for children's achievement. From my experience, since researcher began to teach piano, researcher have found the relationship between parental involvement and achievement in music with my students. When researcher explore the research that links with Thai parental involvement and achievement in music, but have to admit that it has a little information and no one can answer the question, so researcher decides to investigate the ways in which parents may most constructively encourage their children's learning outcomes, and to ascertain whether styles of parent-teacher and parent-child interaction would influence the extent to which parents engage in different types of supportive, motivation behaviors and goal-setting & expectation.

## **1.2 Research questions**

1. What are teachers and parents' perspectives toward parental involvement in children music learning?
2. What are the association between parental support, motivation & expectation for achievement's children music learning?
3. What are the associations between interpersonal interaction of parent and teacher toward their children music learning?
4. What are the suitable information for parent involvement toward their children music learning?

## **1.3 Objectives**

1. Investigation teachers and parents' perspectives toward parental involvement in children music learning.
2. Investigation the association between parental support, motivation & expectation for the development of children's music learning.
3. Investigation teachers and parents' perspectives between parent-teacher -interaction toward their children music learning.
4. Creating suitable information for parent involvement toward their children music learning.

## **1.4 Scope of the study**

The survey method and focus group is chosen for this study because it is suitable for answering the research questions and researcher can take the data from survey and focus group to solve the problem about perspectives toward parental involvement in children music learning and how to improve and promote parent involvement in the process of learning music at classroom and home. The participants of this research, One hundred and fifty-nine parents of children aged 5-8 have participated in research's survey including 7 teachers who teach in Group piano course at music institute at Siam Paragon, and Srinakarin branch by college of music,

Mahidol University. In collecting data by focus group 1 music educator, 2 parents and 5 teachers will be select from researcher to be attend seminar in focus group.

The scope of this study includes:

1. This study did not include or account for the effect of gender.
2. This study did not include or account for the effect of participants' innate musical ability.
3. This study focused on young children at age five to eight.
4. This study focused only on the interaction of parent – teacher and toward their children learning outcomes and parent-child interaction would influence the extent to which parents engage in different types of supportive, motivation behaviors, goal-setting and expectation beliefs.

### **1.5 Contribute of the study**

1. Gaining perspective of Thai parent toward parental involvement in the development of young piano students.
2. Gaining perspective of Thai teacher toward parental involvement in the development of their children.
3. Gaining the best information of parental involvement in the development of children's music learning and practices.

### **1.6 Definition of Terms**

**Parent Involvement** is the totality of parents 'responsibility, which includes motivation and support their children's musical achievement by becoming involved in the lessons themselves, and other music activities in numerous ways mainly by communicating with teachers.

**Behavioral support** is behaviors of parents which family attitude, encouragement, help, and involvement are very important factors in a student's progress.

**Motivation behaviors** is any factor that increases the vigor of an individual's music activity in children.

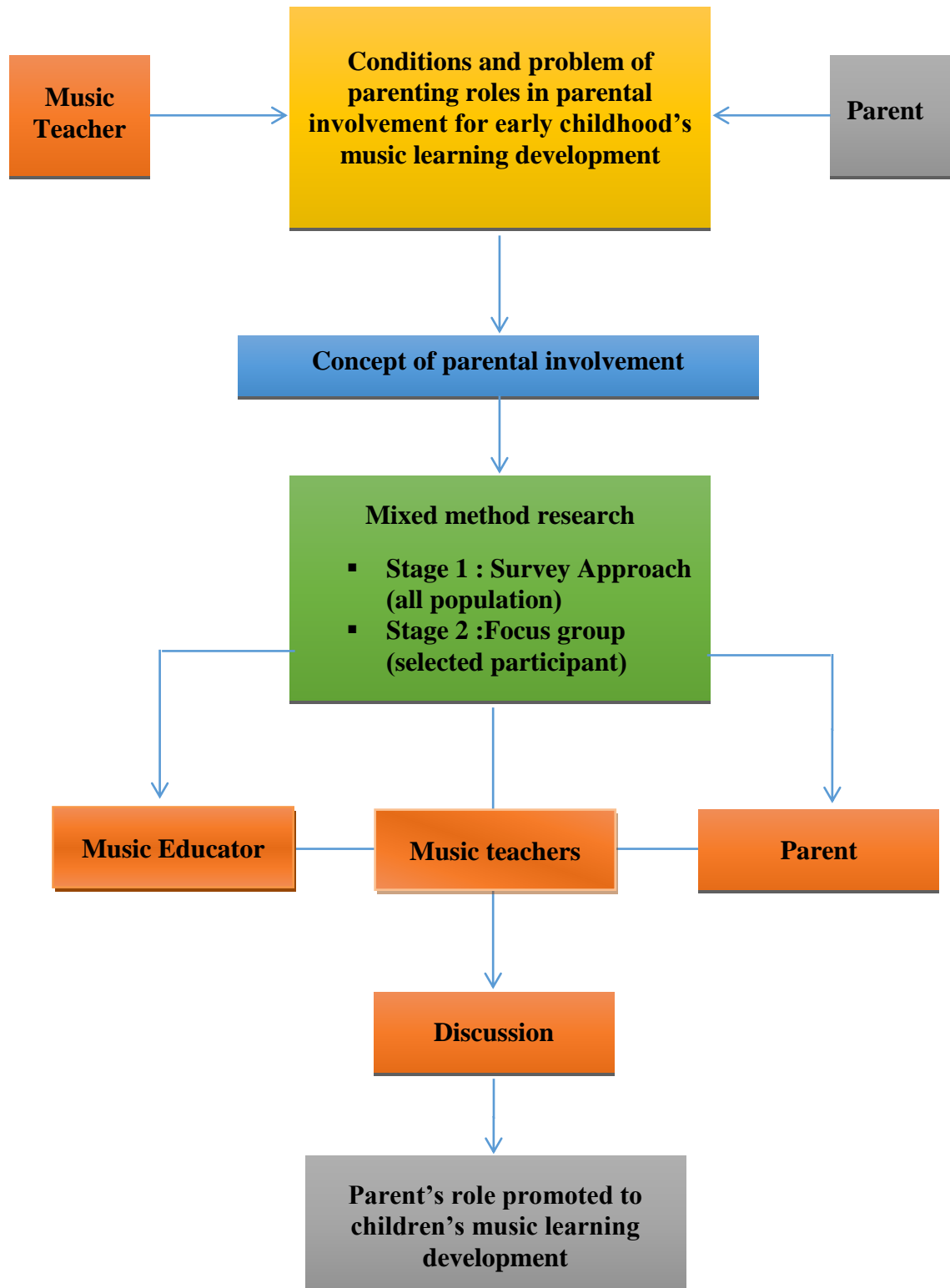
**Expectation** is parent's beliefs about importance and value of the music and motivate their children to be a good student and achievable in music's learning.

**Parent-teacher-child interaction** is relationship of parents -teacher-child which, there are many relations between parents' support, parents' motivation and parents' expectation, values, goal, attribution beliefs and academic achievement.

## **1.7 Organization of the Dissertation**

This research is divided into six parts. First, the introduction includes the objective of this research and its organization. The introduction is following by the role of parent toward children's music learning. It's included the problem and question research, although the benefit of the study. Second, the literature reviews includes Concepts of parental involvement in general education, in music learning and in piano lesson, how they are related and how they are important. ,the behavioral support, motivation behaviors, goal-setting and expectation of parents toward music learning outcomes, which were used as one of resources to develop the research, theoretical of parent-teacher-pupil interaction and previous research. Third, this selection discusses the research design and methodology used in the study. The Mixed-Method research is selected as the principle methodology. The survey design and focus group adopted and two data gathering approaches; Quantitative data and Qualitative data are used to answer the research question. Fourth chapter, this selection included the results from survey forms and focus group. The data from survey forms are presented with tables and graphs. Each table and graph included descriptive data. In focus group, the researcher describe the results which transcribe from video record's focus group. Fifth, this selection included the discussion from survey data and focus group, what they related and what they important to be benefited for the suitable information for parent involvement in music. Sixth, the last chapter, is the conclusion of this research.

### 1.8 Research Conceptual framework



## **CHAPTER II**

### **LITERATURE REVIEW**

This unit presents database from literature review, which the researcher uses as background of this study. It includes a) Concepts of parental involvement in general education, in music learning and in piano lesson, how they are related and how they are important. b) The behavioral support, motivation behaviors, goal-setting and expectation of parents toward music learning outcomes, which were used as one of resources to develop the research. c) Theoretical of parent-teacher-pupil interaction. d) Previous research.

#### **2.1 Concepts of parental involvement in general education and in music learning**

These following paragraphs complied the information about “parent involvement in general education and music learning” from various researches and papers. It includes the definition of parent involvement in music, the benefit from parental involvement, and responsibilities of parent to their child.

##### **2.1.1 Parental involvement in general education**

The word “parent involvement” has various meaning to different peoples. (Hamner & Turner, 1990; and Macmillian, 2003; Lall,Cambell, & Gillborn, 2005). According to the department of education United Kingdom (2008). “There is no universal agreement on what parental involvement is, it can take many forms, from involvement at the school (as a governor, helping in the classroom or during lunch breaks) through to reading to the child at home, teaching songs or nursery rhymes and assisting with homework. This can be categorized into two broad strands: Parents’ involvement in the life of the school and their involvement in support of the individual child at home.”

Parent involvement in the schools has left much to be desired, often reaching the point of hostility between parents and school personal. Currently a few successful home-school partnerships have been reported, but parents and teacher for the most part remain independent socializers of children. It is not unusual for teachers to complain that parents have little interest in their children, leaving the business of childrearing to the schools, and, on the other hand, resenting parent' intrusion into the classroom. Parents, too, many insist that teachers are poorly prepared and assert their perceived parental rights to determine school curricular. Of course the success with which these issues are resolved varies from teacher to teacher, school to school, and district to district. (Hamner&Turner,1990) For their involve in support of the individual child at home, the department of education united kingdom (2008) stated that there is consistent evidence of the educational benefits of involving parents in their child's learning at home. Because of the complex interaction between a number of factors (and only some of which have been taken into account in the analysis) it is difficult to prove that one causes the other, the research instead demonstrates that a relationship exists between parental involvement and achievement.

According to Larocque, Kleiman, & Darling (2011),Wills (2011), Anderson, Funk, Elliot, Smith (2003), Tam, Chan (2010) have all decade that parental involvement in educational and community-based programs is an entirely positive influence upon the child. Some researchers have suggested that the missing link in education equity, in terms of educational achievement, is parental involvement. For school improvement efforts to be successful, these various interest groups have to communicate with each other effectively. Families, community group, and educators each have a role to play in the educational achievement and success of students. It is important that each of these constituents have a clear understanding of what each other's roles entail. The important of families playing an active role in student's education has been a well document.

### **2.1.2 Parental involvement in music learning**

The parent is an important influential in the child's leaning process. Habits, attitudes, discipline and time scheduling play an important part in the pupil's development. In these areas, parent can be of great assistance even though they have no conception as to what music study entails. Many parents are not aware of what is expected of the child in his music study. As the parent sits in on the lesson, he or she becomes educated along with the child. At home the parent is able to repeat and reinforce the study and practice by recalling what the teacher had said and directed. The responsibility of the child's practice belongs to the parents. No child can understand the value of time and education. The parent is the liaison the cause and effect process which takes place as the child begins to learn. (Byman, 1978)

Parents may have a major influence upon the nature and form of a child's accomplishments. Although a stable family environment may not always be necessary in order to reach a high level of achievement, as the cases of both NP and Louis Armstrong attest, a stable and structured family life when it exists can contribute towards sustaining and motivating learning activities. (North&Hargreaves,1997) Some evidence suggest that musically outstanding individuals tend to have parents, who attend lessons and support practice but, in the studies of Howe and Sloboda (1991), it seem that the support needs to be a particular kind. For example, there exists considerable evidence that one of the most crucial ways to aid intellectual growth is through the interactions are non-threatening to the child's sense of self-esteem (e.g. Bruner 1973)

In many studies of Davidson et.al. (1996), They pursued the role of parents through asking questions about parental involvement in their children's lessons and practice and their personal involvement in music over the learning period of the child. The results showed that the most successful children had parents who were most involved in their lessons. These parents typically received regular feedback from teachers in the form of speaking to the teacher at the end of the lesson; or were present in the lesson, often taking notes. This level of involvement was sustained for up to 12 years. In contrast, the parents of children who were least successful were the least involved in their children's lessons in the early years of playing an instrument.

All parents (mothers and fathers equally) were uniformly and moderately involved in initiating the child's practice. This was typically in the form of giving them some verbal reminder to go and practice. In the actual practice session, parents from all of groups tended to ask questions or offer advice about practice, rather than no involvement or directly supervise the practice, but proportionally more parents from specialist groups were involved with the child's practice than parents in the other groups. According to Swanson, (1969) stated that research today tell us that learning begins in the cradle. As a child grows, his active response to his environment shapes the development of his senses and of his speech as well as his physical dexterity and his formulation of concepts. Parents as well as teachers bear unique responsibilities for providing environment and stimulation that will lead to the optimum growth of the child musically as well as in all other ways. Work by Ho, (2011) has shown that parent can initiate, facilitate, constrain, and shape children's development of interests and their participation in instrumental learning and other music activities in numerous ways. Parent involvement in their children's instrumental learning often involves the growth of complex relationships between parents and their children's academic achievement and career development. Music educators should consider how best to encourage student's commitment to instrumental learning. It is important that school music teachers, instrumental teachers and parents be aware that parental involvement student's instrumental learning, behavior, and attitudes.

### **2.1.3 Parental involvement in Piano Lessons**

The parent who is interested in starting his young child in piano instruction often is not aware that the youngster will need supervised practice sessions. Since the pre-school child cannot read, the directions will have to read to him. Even simple tasks will have to be organized, for provably this is the child's first experience in a structured learning situation, and he will need guidance, especially in the beginning. The following items are listed as a guide for efficient practice. (Bastien, 1977)

a) The pre-school child will need supervised practice periods every day for about ten or fifteen minutes. For a child whose attention span is shorter than average, two brief practice sessions are advised.

b) The person helping should sit near the youngster so he will not feel isolated while practicing.

c) It is ideal to set aside a specific time each day for practice when there will be no outside interference from family members, television, etc. Hopefully, this will establish the habit of practicing which is vital to the learning of any skill.

d) It is good idea to keep a record of the practice time (in a music notebook), and explain to the child that his effort is enabling him to play well.

Piano lessons can and definitely should be an enjoyable experience for a young child, whenever he is ready for them. However, parents and teachers should be cautioned to begin formal instruction only when a child is able to absorb instruction and practice on a regular basis. Lessons will be enjoyable only with a certain amount of work on the part of both the child and parents. (Bastien, 1977)

*Children (age 4 through 7)* Children refers to a student who is not yet taking formal sitting on the bench for 30 minutes lesson. Many, but not all pre-piano students can read words, but not well enough to practice at home by themselves. The most successful pre-piano study usually occurs in a group setting in which children learn many basic (not always keyboard oriented) in a semi-structured teaching environment. They also learn peer-group interaction and student-teacher interaction. However, some very young children can succeed in one-to-one lessons if the practice is correct, the materials are appropriate for private or group lessons. Whether in a group or a private setting, the responsibilities of the pre-student are minimal. Though age 7, most children are quite dependent on their parents for direction in daily activities. Major demands cannot be made of them, but encouragement and coaching by parent are appropriate and important: if in group study, encouragement to be part of the group and participant in group activities; if in private lesson, encouragement to listen carefully and interact with the teacher. (Jordan, 2003) According to Byman, (1978) stated that pre-student age 4-7, the span of concentration in this age group is very short and limited. Usually pupils are stimulated through imaginative ideas. They enjoy stories and illustrations at the keyboard about birds, horses, circuses, doll, cowboys, etc. Children of this age group are anxious to please grownups and win their approval. Research in primary classrooms views them as places where teachers and pupil bargain with each other to obtain conditions which, as far as possible, satisfy

their mutual needs. There is a flow interaction between teachers and pupils, and between pupils themselves, as well as need for cooperation to achieve good work and behavior. Hargreaves & North (1997) propose a model based on the work of Blumer 1969; Robert 1993 which one theoretical approach to research on teacher training is that of “symbolic interactionism” which addresses how individuals assign role to themselves and other. Theories within this approach address the nature of referent others and the ongoing validity of self-identity, dealing with how people act out roles and develop appropriate codes of behavior. These codes of behavior provide frameworks through which people interpreted the actions of others, and also select their own strategies or plans of action. For example, music students’ behavior might be interpreted in light of the knowledge that they are aspiring musicians, and perceive themselves as such.

*The Efficacy of Group piano Instruction.* Instruction on any level may be taught individually or as a group learning experience, and valid arguments may be made for either case. However, very young children function especially well in group activities, and they gain a great deal of satisfaction from friendly competition with their peers. The group provides impetus for numerous musical experiences such as rhythm drill, note flash card drill, creative work, listening games, and ensemble experience. Any or all of the experiences may be taught privately, but usually they are more effectively presented in a group situation. Children learn a great deal of information by observing a new idea passed from child to child as the new concept is repeated. (Bastien, 1977) According to Fisher, 2010 stated that Group instrumental teaching can provide a musical environment where good learning may take place beyond what is usually possible in individual instruction; further, a group can provide a social environment in which a student is supported and motivated, even challenged by peers. A group can provide a wider range of experience-discussion, critical listening, the study of historical contexts, structural analysis and collective decision-making; further, a group can be performing medium for each member in it. Furthermore, Rowe (2009) stated about advantages of group lesson that: a) group members learn from each other, b) the learning environment may be less formal, c) the activities may be more varied, d) students develop the skill of playing with others, e) they are often cheaper than one-to-one lessons, Some children will benefit from

group tuition for many years. Group teaching can take pupils to a very advanced level; other, once they are established players, may wish to move to one-to-one lesson for more personal attention and, probably, more intensive study. Many teachers recommend a combination of both appropriate to develop all aspects of music ability- individually taught pupils will certainly benefit from the occasional group lesson. Many classes give parents the opportunity to participate too, and it is important to do so if your child is going to the most out of the experience. Parents who share these early musical experiences with their children usually find them stimulating. Some classes are run by teachers who have particular expertise with this age group; other are organized by specialist involved with specific educational methods. Knowing what is going on in a lesson will help parents to be more supportive over daily practice, and give parents understanding of any particular problems and difficulties. In some teaching methods, like Suzuki, parents must not only attend lessons but also learn the instrument along their children.

## **2.2 The behavioral support, motivation behaviors, Goal-setting and expectation of parents in music**

Research to date has highlighted three factors in the environment that encourage the optimal development of music skill, namely parents, teacher, and practice. As numerous studies point out, parental support appears crucial in development of skilled musical performance (Manturzevska,1995; Monsaas and Engelhard,1990; Sloane; et.al.). Lehmann, 1997 for example describes biographical data on 14 piano prodigies (including Bach, Beethoven, Chopin, Debussy, Handel, Liszt, Mendelssohn, and Mozart) showing that 13 received regular supervised practice from a family member, and that 12 lives with their teacher for a period suggesting that the latter operated as a de facto parent. Similarly, with in the studies of Davidson, Howe, Moore, and Sloboda (1996) analysis of 257 young English musicians representing five levels of musical expertize found that the most successful children were distinguished by parental involvement in music lessons (e.g. receiving feedback from teachers or even sitting in a taking notes). Furthermore, in the studies of Davidson et al. also found that the most successful children had parents who increased

their involvement with music once the child began learning an instrument. One final interesting aspect of these findings is that children in the highest achieving group were particularly supported by parents up to the age of 11, after which the children's intrinsic motivation to practice took precedence; in contrast, the lowest achieving children received weak initial support from parents but saw much more forceful support during their teens as the parents made a last-ditch attempt to keep their child playing. (North&Hargreaves,2008)

When someone studies music, members of the family must become the student's support system. While it is not the job of parents to teach or learn to play the instrument themselves, family attitude, encouragement, help and involvement are very important factors in a student's progress. How much time and effort students put into their studies often directly related to the amount of encouragement they receive at home. (Sdodia-Satz&Satz, 2009)

### **2.2.1 Parental support**

Within Western cultures, parents are a main source of motivation and support in the beginning stages of their children's music development. A Parent's verbal praise and encouragement is an important reward for young children as they demonstrate their developing musical abilities and express their interest in learning more about music. Once a child begins formal study, the support their children's musical achievement by becoming involved in the lessons themselves, mainly by communicating with teachers. (Lehmann,sloboda, &woody, 2007)

When someone studies music, members of the family must become the student's support system. While it is not the job of parents to teach or learn to play the instrument themselves, family attitude, encouragement, help, and involvement are very important factors in a student's progress. How much time and effort students put into their studies often is directly related to the amount of encouragement they receive at home. Therefore, if you want the student to appreciate the wonderful gift of music instruction that you have given, always think "positive reinforcement" Learn what you can do and, just as important, what you should never do in order to help the student derive the greatest benefit from her musical endeavors. Children under the age of eight need someone to sit with them during practice. The family member who is part of the

support system should try to do whatever helps the student. The adult can help explain what should be done and how to do it and keep the child focused and interested. And when that moment comes (and it will) that your child calls out to you, “Come see what can I do!” “Listen to how this sounds”, or “Watch me”, stop whatever you are doing, run, do not walk, run to her side to watch, listen, and applaud as if she had just won a goal medal. Your support and enthusiasm is vital to the child’s progress. Older children also need someone within earshot to call out comments that indicate that there is another being besides the student who is listening and cares. Family interest and support go a long way toward motivating the student. With musical aptitude, productive practice, and your encouragement, playing music will become a natural part of your child’s life. (Sdoia-Satz&Satz, 2009)

*Two primary needs all musicians: physical needs and psychological needs.* (Bancroft, 2007) There are two primary needs all musicians have physical needs and psychological needs. Mental energy and emotional support are as important as physical things like a music stand. After all, if you can’t think about, focus on, and care about a musical goal or concept, Review the musician Needs checklist for physical and psychological needs and see if your child has everything required to be successful. This is an example for two primary needs all musicians: physical needs and psychological needs

*Musician Physical needs:* A practice room, a good instrument, Sheet music, a Music stand, a metronome, a tuner and extra materials, depending on the instrument.

*Musician Psychological needs:* Energy, Focus, a goal, analytical skills, a positive self-image and self-confidence, support and encouragement in the home and school environment. Rowe, 2009 stated about musician physical and psychological needs that when young children will need to feel that their efforts are being recognized and enjoyed-but even older children who are more experienced and confident in their own abilities needs to hear positive reactions on a regular basis. In addition you can help to maintain your child’s support in the following practical way: *keep the instrument in good condition & find a suitable place:* It is essential that your child’s instrument is kept in good condition. An instrument that is damaged or poorly set up may cause a variety of problem. Firstly, it may be more difficult to play, needing

greater physical effort to produce sound and making a hard to produce an attractive sound. Secondly, serious physical problems may result if the player is forced to hold the instrument awkwardly or adopt an inappropriate way of standing or sitting. Thirdly, if the instrument is badly out of tune, or hard to play in tune, the pupil will find it impossible to develop a good ear and sense of intonation that is, what is in tune and what is not. Any of these problems will make learning more difficult and less enjoyable. For find a suitable place, practice needs to take place in a relaxed and comfortable environment where the child will not be interrupted. A piano of course cannot normally moved, so needs to be practice where it is. Distractions within the room should be reduced during practice time: other family members could go elsewhere, and the television, mobile phone and computer should be turnoff. Ideally, noise outside the room should be kept to a minimum, too. The necessary accessories need to be to hand-music, music stand, and any items specific to particular instruments such as plectrum, drum sticks or reeds.

*Reduce practical stress:* Pupils learn best when they are calm and relaxed. If there are practical difficulties regarding their lessons or other music activities-such as arriving on time, and with the right equipment and music, the stress that pupils feel will make them less receptive to the experience. Make sure that your child is well prepared and clear about the arrangements. *Encourage music-making activities outside the lesson:* Music should never be something that only happens in the lesson and during practice. If music becomes part of children's daily life, the chances of making rapid progress are significantly enhanced. Encourage anything that reinforces the idea of music as a means of enjoyment, of fun, of socializing. – Take your child to concerts and other live music events. Another way to focus children's listening is to take them to live musical events. Children can find it very inspiring and exciting to witness music being made seeing orchestra for the first time, for example, is a richly stimulating visual experience. Many orchestras give children's concerts for which the music is chosen to interest young people and is presented in an imaginative and engagement manner. This is an extremely effective way to introducing your child to the world of concert music.

Consider a holiday music course for your child; children can make tremendous progress on a week's course. According with Bancroft, (2007) stated

about summer music camp that summer vacation is the best time for children to recharge their mental energy, and it is also a great time to enjoy music making. It can also be a helpful alternative for parents who cannot afford regular private lessons but who do want to provide some music enrichment outside what's offered during the school day.

In a summer music camp, the child will be able to experience music in a special way that is impossible during daily school schedule. Half-day camps, which usually last about four or five hours a day, are one opinion. There are also full-day sleepover camps that can last for several days or weeks.

Parental support seems to be a basic requirement for children to continue their music involvement. A lack of parental support is widely recognized as a deciding factor in children dropping out of music training. There is, however, a negative side of parental involvement. Parents who are too pushy run the risk of their children losing the intrinsic enjoyment of music and eventually wishing to drop out. Some parents may believe that, however negative the experience, the child will thank them later for making them take piano lesson. Research suggest, though, that among those who enjoy music success later in life, the onset of formal lessons was either initiated by or at least agreeable to the child. (Lehmann, Sloboda & Woody, 2007)

The highest achieving young students tend to have parents who, additionally, sit in on lessons and supervise their children's beginning practice efforts (Sloboda & Howe, 1991). Parents need not have extensive musical training or experience themselves for supervision to be beneficial (Davidson et al., 1996; McPherson & Davidson, 2002). Their role is primarily to encourage their children to carry out the practice activities assigned by instructors. Lehmann, Sloboda & Woody, (2007)

### **2.2.2 Motivation and musical identity**

The study of human motivation has a long history. Theorists have attempts to explain it from a wide range of different perspectives. These fall into three main groupings : those which emphasis motivation as deriving from within the individual, those where the individual is perceived to be motivated by environmental factors, and those where motivation is seen as complex interaction between the individual and the

environment mediated by cognition (Asmus, 1994; Hurley, 1995; O'Neill and McPherson; 2002; Hallam, 2002) Most modern theories of motivation have evolved from the major meta-theoretical positions (behaviorist, psychoanalytic, humanist), taking much greater account of cognition, the way our perceptions of events are determined by our construction of them, and the way in which our interpretations of them subsequently influence the constantly changing perceptions we hold ourselves. They acknowledge the capacity of the individual to determine their own behavior, whilst also recognizing the role of the environment in rewarding or punishing particular behaviors, which then influences thinking and subsequent actions.

A Further key issue for understanding motivation which modern theories have begun to address is the way in which motivation operates at different levels and in different time scales. At the highest levels, motivation to behave in particular ways may be determined by needs deriving from the individual's personality and goals which are specified over the life span. In the medium term, behavior may be determined by the need to achieve intermediate goals, while maintaining self-esteem. Actual behavior at any single time, while it may be influenced by longer-term goals, will also depend on decisions made between competing motivations and needs, and coping with the demands of the environment. The study of motivation is extremely complex and needs to take account of many different and inter-related factors. (Hallam, 2008)

*The Three Sources of Motivation*, Motivation is any factor that increases the vigor of an individual's activity. Some tasks, such as doing a hobby, are enjoyable in themselves and are said to be intrinsically motivation. (Hallam, 2008)

*Intrinsic motivation* is a property of the task itself. Csikszentmihayai (1990) reported identifies eight major properties of intrinsically motivating task:

- a) We feel we have a chance to complete the task
- b) We are able to concentrate all attention on the task
- c) The task has clear goal
- d) The task provides immediate feedback
- e) We are able to act with deep but effortless involvement that block out mundane worries
- f) We feel a sense of control when involved the task

- g) Concern for the self disappears
- h) The sense of time is altered while involved in the task

He also refers to an intrinsically motivated experience as an autotelic experience (auto =self + telos=goal), that is, doing a task not for some outside benefit, but because doing the task is itself the reward. “When the experience is autotelic, the person is paying attention to the activity for its own sake; when it is not, the attention is focused on its consequence” Music teacher should keep these principles in mind and strive to hook student’s interest when designing lesson tasks.

Tasks do not have the same intrinsic motivating value, however, for all people. A task that is immensely motivating for some students may not be enjoyable at all for others, so teachers also need to rely on other type of motivation. Another source of motivation focuses not on the task, but on the person. Some people are motivation internally; that is, their own inner goal, values, or beliefs override the non-motivating nature of an unpleasant task or add to the intrinsic motivation of an enjoyable task.

*Internal motivation* comes from within the person. When a person is internally motivated, whether the task itself is motivating makes little difference, provided the task is perceived as helping to reach the overall goal and the cost of doing the task, in terms of time and effort, is not too great. Music teachers can help stimulate internal motivation by pointing out how a particular lesson or task will help students understand themselves later, relate better to others, understand history and different cultures and beliefs systems, and so on.

*External motivation* comprises any kind of reward, feedback, or punishment from others, such as grades, money, points, awards, tokens, compliments, criticism, and so on. If students are not intrinsically or internally motivated to perform task, external motivation can be very effective in stimulating students to do the task anyway, especially when beginning a new or unfamiliar area of learning. External motivating techniques can help bridge the gap of engagement until intrinsic motivation build and take over.

Rowe, (2009) stated about type of motivation in music that there are two kind of motivation. Extrinsic motivation has an external source and may come from a good result in an exam or a concert success, perhaps, or from receiving high praise. Intrinsic motivation, on the other hand, comes from a person’s inner desire to do well

with music and enjoy it for its own sake. Children who develop this type of motivation will probably make better progress.

*Behaviorism: Operant Conditioning (Campbell & Kassner, 2006)*

Advocates of behaviorism believe that people can be motivated to increase or decrease particular behaviors by four types of operant conditioning: positive reinforcement, negative reinforcement, punishment, and extinction. Positive and negative reinforcement strengthen the likelihood that a particular behavior will continue, while punishment and extinction weaken the likelihood.

a) Positive reinforcement increases motivation by giving the child desirable rewards for sought-after behaviors.

b) Negative reinforcement increases motivation by removing a condition that children do not like.

c) Punishment weakens increases motivation

d) Extinction of a behavior is more likely to occur when neither positive nor negative reinforcement occurs.

*Encouraging practice*, Rowe, (2009) stated about parent's role for motivated practice that many children find practicing unappealing: they often feel that there are more interesting things to do than to stand or sit alone in a room with nothing but a musical instrument and a music book for company. Yet regular practice is essential for sustained and marked progress. Some practice every day, even if just for a few minutes, really will make a difference. A routine does make things easier, so encourage your child to practice at the same time each day. Don't hurry or nag your child, but try to make sure that he or she sticks to the same time, unless there is a good reason. Many pupils find that before school is the ideal time to practice, when they are fresh and alert-after school there are the many competing demands of homework, sports, socializing and the need to relax.

How long the practice lasts is another issue. As a rough guide, beginners will practice for about 15 minutes a day; more advanced pupil will need more practice, and an hour a day is not unreasonable. But aim for regularity: a brief session every day is far more useful than a long session twice a week. Ideally pupils should practice for as long as it takes to achieve whatever they set out to do, so try to encourage clear objectives for each practice session and discourage clock-watching! Reward practice,

many parents also give treats to reward children for practicing. This may be good strategy if use wisely. But reward on an irregular basis-if children know that a reward is coming, they will eventually become immune to its effects. It is good idea to make the treats musical. These might take the form of a recording, some new music, a book about the instrument or small piece of equipment for it, or an outing to a concert or show. If the rewards are always used to encourage children to derive pleasure from music, children will ultimately be motivated by their own music-making. Treats shouldn't become bribes, however, or the child may become more interested in the rewards than the music.

Most of the literature on motivation concerns young people's motivation to learn the so called academic school subjects such as mathematics, reading, and science, However, music provides children with a wide range of opportunities for engagement, including formal setting within schools as well as more informal social and recreational contexts outside of schools. In contrast to disciplines that are primarily knowledge-based or cognition-intense, music also places demands on student to develop skills and express emotion. Thus, motivational processes at work in music contexts are often complex, and continuing research is needed to clarify their role in the life of young people. (Mcpherson,2006)

First, young children tend to equate ability with effort or pro-social behavior, and view ability as malleable-something that can be steadily improved over time. As children get older struggle or fail despite putting fourth great effort, they begin to conceive of ability as co-varying with effort (trying harder than another child to complete the same task implies less ability). Base judgments of their own and others' ability on overt academic skills or specific performance outcomes, and view ability as something that is fixed or uncontrollable. Music ability, in particular, is considered by many to be an inherited trait. This, it is not surprising that children, at an early age, come to view music ability as something they either have in abundance or lack entirely. Children who conceive of music ability as fixed and who believe they lack ability in music, may see no point in participating in musical activity, let alone investing a great of time and effort toward developing musical expertise. Children who maintain an incremental and multifaceted view of music ability, however, with typically initiate and sustain motivation for music learning, because the challenge and

positive benefits derived from improving one's own ability more than offset any negative inferences that arise from trying hard in comparison with others.

Second, young children often are overly optimistic about their ability and positively motivated toward school learning. As they develop and process social comparison information, their self-concept becomes more realistic and in line with actual achievement. The decline in self-concept is problematic only to the extent that children experience diminished motivation, adopt self-handicapping strategies, or withdraw from school achievement situations altogether. By working assiduously to improve skills and identifying realistic achievement goals, children can experience meaningful success and restore their sense of competence. In music, the very public nature of learning and evaluative processes may make it more challenging for students to sustain positive self-concepts. Young children who fall behind in their musical learning and who develop negative beliefs about their ability may reassess their musical aspirations. When these feelings of concern or doubt become entrenched, children may choose to avoid learning situations, such as private lessons or ensemble rehearsal, that provide important avenues for musical growth but that also may expose learning difficulties to others.

Third, children's beliefs, values, and behaviors become increasingly differentiated, complex, and context-specific as they progress through the elementary years. Many young children, for example, begin school with a global sense of their competence and a general interest in learning in school, utilize very basic cognitive strategies and organizational schemes promoted by the teacher, and interpret achievement outcomes as being due to internal or external factors. As children enter the intermediate grades and middle school, they begin to value and expect success in some activities more than others. They establish different types of goals (learning versus performance, distal versus proximal, easy versus difficult) in different learning domains. They employ more complex learning and regulatory strategies independent of the teacher, and they cite any number of causal factors when interpreting achievement outcomes. Music typically becomes an elective school subject at the very point in development when student interest, importance/usefulness beliefs, and attribution beliefs influence task engagement and course selection, and when goals and self-regulation impact classroom performance. Therefore efforts to

generate situational interest, promote music as a valuable and important discipline, establish a learning goal orientation, guide students in managing their learning behaviors, and assist students in interpreting performance outcomes are vital to establishing school and community cultures in which older children young adolescents view continued music participation and learning as the norm rather expectation.

Fourth, there are dynamic relations between expectancies, values, goals, attribution beliefs, and academic achievement, among young children, skill development generally is views as determinant of success of motivation. The implication is that when learning to play a musical instrument, young children must invest reasonable effort and develop a modicum of proficiency before they will derive motivational benefits from the process. With age, the relationship between the various facets of motivation and achievement becomes more reciprocal in nature. Once children progress to an intermediate level of musicianship they should be able to draw on prior accomplishments to initiate motivation, and rely on motivation, in turn, to further enhance skills and ensure continued success. As children grow older, their beliefs, values, goals, and strategies also become stronger predictors of participation and performance. For music, this means that children will be inclined to continue learning only if they feel competent and believe that their learning is useful or important to what they plan to do in the future. (Mcpherson,2006)

### **2.2.3 Conceptual framework of setting-goal & family expectations in music**

Identifying long – and short –Terms Goals: The first task in learning music learning to formulate long – and short –Terms Goals. Goals are generally concerned with what is desired in terms of musical interest and behavior over a period time. To formulate long – and short – Terms Goals tends to have a cleared sense of direction about what students are to learn. Without goals it is easy for parent and child to wander aimlessly and haphazardly through a series of musical activities without much learning taking place. (Anderson, & Lawrence, 2004)

The expectations of all those involves in the education enterprise have a profound effect on teaching and learning. Expectations of self and others are grounded in notions of human potential; they are influenced particularly by one's social and

cultural environment, by what reference groups or significant others expect. These expectations are internalized and reinforced over a life-time. They harden as beliefs, values, attitudes and habits that resist change, and they ground social interaction. As such, they form the basis of common sense; they are so internalized that they may not be consciously thought about or questioned. Instead, they are taken for granted as normative. ( Jorgensen, 2003 )

The being the case, expectations constitute a bridge between past and future. They emerge on the basis of past beliefs and practices, are amenable to change, and precede practice. People are prepared, or even love, to act on the basis of expectations. Changes in expectations make feasible changes in action. They ground action in reasoned, intuitively, and imaginatively construed assumptions. The conditionality of human potential means that expectations are vital in determining that potential.

For example, as blacking shows, musicality is fundamentally a matter of societal expectations that either nourish or neglect musical potential. Psychological studies also confirm that while heredity plays an important part, considerable weight falls on environmental factors as the basis for musicality. “Expectations go beyond assumptions to predict or commit to action. Changing expectations may therefore take some time and require persuasive evidence. In educational history, it is not unusual to encounter changes that take years, decades, lifetime, even centuries to undergo-witness the history of publicly supported education in Europe and the United States.” (Jorgensen, 2003) By the time Hallam, (2006) stated that in education more generally, expectancy-value models have provided a theoretical framework for recent research. While the models have focused on motivation at the level of particular task, the framework can be utilized for considering motivation to engage the music in a more general way. Expectancy-value models have three main components: a) value components -students’ beliefs about importance and value of the task. b) expectancy components – student’s beliefs about their ability or skill to perform the task. c) students’ feelings about themselves or their emotional reactions to the task. These components are not independent of each other.

In the context of music education, expectancy-value theory based on Fishbein and Azjen, (1975) addresses why people should believe that playing a

musical instrument will be important them in the future. According with Eccles, Adler, Futterman, and Goff et al. (1983) proposed that expectations and value attached to learning a musical instrument can be broken down into four components, namely attainment value (i.e. the importance that the person attaches to becoming a skilled musician.), intrinsic interest (i.e. the pleasure derived from playing), utility value (i.e. usefulness of playing an instrument to the person's future goals, such as their career aspirations), and perceived cost (i.e. the negative reactions of friends). North & Hargreaves, (2008). There are complex interactions between them. The Associated Board of the Royal School of Music (2009) suggested about parental expectations that you will naturally want your child to do well, and it makes sense to seek out opportunities for music-making, to encourage and reward progress, and to have goals and targets which structure your child's learning. But this should always be in response to what your child wants. Unless he or she is happy making music for its own sakes, your encouragement simply becomes pressure. Pressure, especially a lot of it, it has a negative effect, turning music-making into a duty or chore. The child's natural reactions will be to lose motivation, and maybe to want to give up. So consider your child's aims first, not yours. Ask what he or she wants from music – a career, a leisure activity, or opportunities for socializing. If your expectations are realistic and based firmly on what your child wants, you will be able to determine how to adapt the music education package to suit your child's needs. According with Bancroft (2007) stated that “I have notice one big difference between musicians who move ahead and those who lag behind: families that create a nurturing environment with high expectations of music excellence tend to produce better musicians at a faster rate. One mom was determined for her son to get ahead – and he did. ”

*The relationship between goals and motivation* “ Goals create motivation, but they need to be realistic” Lowe,2009 stated about the relationship between goals and motivation that once parents feel their child is positively motivated, it is essential to maintain that motivation at the highest levels possible. Parents can help by making sure the musical tasks (such as learning a new piece or mastering a difficult scale) are always completed, and to the best of their child's ability. This leads to confidence, which in turn will motivate a child towards the next challenge. In addition, make sure goals are realistic. Good teachers always try to present their pupils with tasks that are

challenging but achievable, because meeting a challenge helps a child's confidence and motivation grow. Therefore if parent or child has a particular goal in mind (passing a particular exam, for example), check with the teacher that there is a reasonable chance of success, as failure can drain motivation. For Parental expectations, Parents will naturally want their child to do well, and it makes sense to seek out opportunities for music-making, to encourage and reward progress, and to have goals and targets with structure their child's learning. But this should always be in response to what your child wants. Unless he or she is happy making music for their own sake, your encouragement simply become pressure. Pressure, especially a lot of it, has a negative effect, turning music-making into a duty or a chore. The child's natural reaction will be to lose motivation, and maybe to want to give up. So consider child's aims first, not parents. Ask what he or she wants from music- a career, a leisure activity, or opportunities for socializing? If parent's expectation are realistic and based firmly on what the child wants, parent will be able to determine how to adapt the music education package to suit the child's needs.

### **2.3 The parent-teacher & parent-child interaction toward piano learning outcomes**

The parent is a vital element of successful group piano study for children, the success of the child hinges, at least in part and many times significantly so, upon parental involvement and support. Parents hold a critical position in the pyramid of success, which involves three parties: the student, the teacher, and the parents. They will serve to encourage, guide, supervise, and facilitate at-home practice. Because of their significant role in the educational enterprise, parents need to be made aware of and accept their responsibility from the outset. Parents must understand and fully agree to the expectations set forth by the teacher regarding the required participation in their child's piano studies (Fisher, 2010)

Successful piano teaching derives from more than just the effort and skill of the piano teacher. It requires the dedicated involvement of three or (as family structure indicates) four people.

These persons that works as a term to insure the success of the piano study. Each member of the triad has an essential role to play and specific duties to perform. And if any member fails to perform adequately, the entire team may collapse and jeopardize the piano study, as in the example of the triangle below, when one link is weak or breaks, the triangle will collapse. (Jordan,2003)

Jordan, 2003 Simply stated, the basic responsibilities of each part of triad are:

a) The teacher's responsibility is to teach the student not only how to play the piano but how to practice.

b) The student's responsibility is to practice properly and learn to play the piano.

c) The parent's responsibility is to support the student and see to it that he practices. (Jordan,2003)

Concepts of Parent-teacher-pupil interaction: control, communication and responsiveness *Teacher-parent interaction* Success or Failure in teaching is rarely a reflection of pedagogical preparation, but of quality of the relationships with all stakeholders. For music educator, music skill and knowledge are mostly tangible attributes acquired with substantial practice and study. Quality personal relationships and interactions are not easily defined. Successful teaching requires strong relationships with children, parents, administrator, and clerical/custodial staff, as well as strong sense of inner peace. Too often, teachers' first interaction with a parent is to give a negative message about student work or behavior, which starts teachers on the wrong foot. Seek out opportunities to meet with parents in a positive, non-threatening environment, thus providing a foundation for further dialogue. (MENC,2004). According to Fisher, (2010) stated about communication with parents that the teacher should provide parents with written evaluations of student progress on a regular basis. These term reports should detail the individual student's development, including both strengths and areas of deficiency. The assessment should address issues such as:

Technical development and physical coordination, Reading, rhythm and ear training, Musicianship and artistry, Level of motivation and attitude toward the instrument, Ability to concentrate and attend to task, Overall work ethic, Quality of preparation for the weekly lesson, Ability to self-evaluate and Social skills and

participation in group activities. The teacher can take note of student strengths and weakness by writing brief comments for each student in a journal following each class. Some teachers may employ a grading system to evaluate student progress. Although inherently subjective, such a system may help to measure and communicate the quality of each student's work in quantifiable terms. Many students produce a monthly newsletter and use the medium to communicate important studio information updates (e.g., enrollment deadlines, competition regulation, recital details) and to provide parents with news articles or other relevant reading related to their child's piano education. The newsletter provides a means for teacher to highlight student success and to feature the specific accomplishments of selected group.

Course management Software is a choice for teachers and parents to communicate each other. Course management software such as Blackboard, WebCT, and Moodle provides virtual learning and communication environment that enable instructors to facilitate student interaction outside classroom through discussion forums. Additionally, it provides instructors with a platform on which to post class information such as syllabi, study guides, supplemental reading materials, instructional reviews, and tutorials. Students can access their grades via an online grade book, which is maintained by the instructor. All information is accessed through a secure, password-protected log in prompt. Students may also submit class assignments electronically through a digital drop-box feature. Fisher, (2010)

Videoconferencing program such as iChat or Skype empower teachers with the tools to provide instruction and support regardless of geographic location. The technology enables the teacher to supervise or assist student' at-home practice. All that is necessary to launch long-distance instruction is a Web camera and microphone, a program such as iChat or Skype, and a high-speed Internet connection. Fisher, (2010)

The National Association for music education, (2004) stated some the teacher's responsibility toward parent involvement are:

a) Get to know parents of your students. You never know when you might really need their support.

b) Introduced yourself to parents when the chance arises. Call or write parents when there's problem, and be sure to communicate when there's progress also.

c) Parents are key to making sure kids get to performance on time-and they help with fund-raising. If they don't see any movement, or have inconsistent or nonexistent communication with the director, it can kill a program.

d) For discipline, parent contact is important. If you have a problem that is beyond the control of normal discipline procedures, one call to the parents is usually all it takes.

e) Communicate with parents Newsletter are a good start, but personal interaction means the most.

f) Talking to student's parents can help parents can help in understanding each student's motivation (or lack thereof); parents are usually the biggest supporters of the music program-without that support it's mighty hard to be successful.

g) Quarterly newsletters help parents know what is being covered in music and gives an opportunity to guide them to quality live performances and shows on television, which will continue the student's music education outside of the school.

h) Give a music aptitude test and report to parents. This not only informs parent of talented students of what they can do to help, but it informs teacher of the relevance of some of the things we do in class. It's a great public relations tool.

i) Teacher have an open classroom that parents are always welcome in, with one caveat they must participate. According to Bancroft, (2007) stated where she was a music teacher that "I encourage parents to sit in on all private lessons if possible. By doing this, you will know exactly what values and techniques the teacher is trying to instill. You can then encourage and further development of those characteristics at home. Even if you know little or nothing about music, your child will benefit from knowing that you are interested in his or her musical growth and success. If you or your child is having trouble knowing what exactly to practice, you can ask your child's private teacher for advice on how to organize your time and your goals. The private teacher can also help your child develop specific practice skills to use when working on particularly challenging pieces."

*Parent-Child: interaction* Byman, 1978 stated that the parent is an important influential factor in the child's learning process. Habit, attitudes, discipline and time scheduling play an important part in the pupil's development. In these areas, parents can be great assistance even though they have no conception as to what music

study entails. My policy has been to encourage the mother or father to sit in on the lessons, especially for the beginner. In this way they get a better idea of what the teacher is trying to accomplish, I ask for their cooperation despite the protestations that they never had a music lesson in their life. Many parents are not aware of what I'm expected of the child in his music study. As the parent sits in on the lesson, he or she becomes educated along the child. At home the parent is able to repeat and reinforce the study and practice by recalling what the teacher had said and directed. The responsibility of the child's practice belongs to the parents, No child can understand the value of time and education. The parent is the liaison in the cause and effect process which takes place as the child begins to learn.

Furthermore, Mixon (2007) stated that building relationship with parents is as important as developing them with students, especially for those families living in generational poverty. These parents have many strengths, love their children, and want them to succeed in school as much as more affluent parents. Though gaining parental support is universally important across setting, directors can adopt strategies designed specifically for particular socioeconomic demographics. Parents living in poverty want their children to do well in school, but they often don't know how to negotiate school organizational structures or may have a fear of schools based on their own negative experiences. Though parents may view school unfavorably, they, like their children, support teacher they like. If directors want parent support, they must strive to make contact with parents or guardians of perspective students during the recruiting process using the same interpersonal skills they use to recruit students. True, cases exist where lack of parental concern is heartbreaking and this neglect is not exclusive to underserved students in disadvantaged schools. But with some tenacity, the director can get strong support early in the recruiting stage from most parents, greatly aiding student success by encouraging home practice, attending performances, and meeting other program expectations. A well-planned, diligent approach to recruiting students establishes a strong foundation for your instrumental music program. Carefully matching students with appropriate instruments and encouraging the participation of parents and family member sets up your music students for long term success. According to Andress&Walker (1992) stated about adult-child interaction that the developmental appropriateness of an early childhood program is most apparent in the

interactions between adults and children. Developmentally appropriate interactions are based on adult's knowledge and expectations of age-appropriate behavior in children balanced by adult's awareness of individual differences among children. "Adults respond quickly and directly to children's needs, desires and messages and adapt their responses to children's differing styles and abilities" Children learn from their own mistakes. Adults can examine the problem with the child and, if appropriate, encourage the child to try again or find alternatives. Adult should facilitate the development of self-control in children. Children learn self-control when adults treat them with dignity and use discipline techniques such as:

- a) guiding children by setting clear, consistent, fair limits for classroom behavior; or in the case of older children, helping them to set their own limits;
- b) valuing mistakes as learning opportunities;
- c) redirecting children to more acceptable behavior or activity;
- d) listening when children talk about their feelings and frustrations;
- e) guiding children to resolve conflicts and modeling skills that help children solve their own problem; and
- f) patiently reminding children of rules and their rationale as needed.

"Adults are responsible for all children under their supervision at all times and plan increasing independence as children acquire skills" Andress & Walker (1992)

The quality of interactions between parent, teacher and pupil may significantly influence personal and professional satisfaction, enjoyment of music, and musical achievement for all three participants. Some researchers have studies several parent-teacher-pupil interaction which related with music achievement, for example Duke (1999/2000) found close agreement amongst parents, pupils and teachers with respect to objectives and outcomes of piano study in research on effective piano teacher, while Jorgensen, H. (1998) in her examination of instrument teacher and student decision making found that a level of agreement, with respect to expectations and preferences, was related to the intensity of conflict or co-operation. Creech and Hallam (2003) propose a model based on the work of Tubbs (1984) which synthesizes earlier models and identifies three categories of variables, which affect interactions and are also modified as a result of them. The categories are background factors (personality, attitudes and values) internal influences (style of leadership, language

behavior, interaction roles, decision style), consequences (solutions to problems, information sharing, interpersonal relations/growth amongst group members).

The family is an important support for young children learning to play an instrument, and teachers should attempt to engage cares in the learning process in whatever ways are possible including supportive, not critical, help the practice. Young children, in the earlier stages of learning to play an instrument, thrive on praise and engagement. Teacher, family and friends are valuable sources of these and the provision of non-threatening performance opportunities can be valuable for enhancing motivation. (Hallam, 2006)

## **2.4 Previous Research**

Margiotta, (2011) studied about parent support in the development of young musicians : a teacher's perspective from a small-scale study of piano students and their parents. The research focus on the influence of parental support and interactions on the young musicians' learning processes. In an attempt to corroborate the findings of the wider research, a case-study has been carried out comprising observations of 34 parents and 34 piano students taught by the author in three different locations (private studio, private school and music conservatorium). The study explores the influence of parental support, during both lessons and practices, on the student's learning outcomes. The attitudes of children towards the parents' support during the lessons and practice are also investigated. The influence of aspects of the learning environment and salient characteristics of students are examined. (Australian Journal of Music Education 2011:1, 16-30)

Another analysis of parental Support and student learning of musical instruments is Parental Support and Student Learning of Musical Instruments in Hong Kong by Ho, (2011) This research examines students' perceptions of parental involvement in and support for their learning a musical instrument. It draws from a self-completed questionnaire given to 356 young instrumental learners attending Grades 4 to 13 in Hong Kong schools. The findings fall within three categories: the relationship between students' school grade and their perceived parental support for learning an instrument; the extent to which the students perceived their parents'

involvement and support in terms of physical and financial assistance; and the extent of perceived parental support for students' desire to enter the music profession. Despite a general positive student perception of parental attitudes toward musical activities, students saw their personal interest in music, their motivation to practice, their intent to pursue a career in music, and the influence of their instrumental tutors as crucial factors to their learning an instrument.

Creech, (2007) analysis learning a musical instrument: the case for parental support by the aim of the research were to identify the ways in which parents may constructively support their children's musical development and whether styles of parent-teacher and parent-pupil interaction would influence the extent to which parents engage in different types of supportive, cognitive/intellectual support and personal support was applied to a sample of 337 parent-pupil-teacher trios, in the context of individual violin instruction. A typological approach was taken; using a quantitative survey that measured interpersonal interaction behavior, as well as learning outcomes, six distinct categories of parent-pupil-teacher interaction types in instrument learning were identified. The three categories of parental support were compared across these interaction types. The extent to which parents engaged in various types of support was found to vary according to interpersonal relating style, and the interaction types in turn were found to impact on learning outcomes. Learning outcomes, including enjoyment of music, motivation, self-esteem, self-efficacy and personal satisfaction with music lessons, were found to be enhanced when parents: (1) elicited their children's views regarding appropriate parental involvement, (2) negotiated with their children over practicing issues, within parameters set by the teacher, (3) provided a structured home environment for practice, (4) took an interest in promoting good teacher-pupil rapport, (5) communicated with the teacher in relation to the child's progress and (6) remained as a supremely interested audience.

Furthermore, Macmillan, (2003) examined about teacher' attitudes to parent involvement by conducted 50 interviews. Ten of private piano teachers, twenty of their pupils and twenty parents are interviews to explore whether the selected sample of teachers welcomed parental involvement, what effect their attitude had on parental involvement, the nature of parental involvement, and the effect on children's enjoyment and achievement. These issues were explored both qualitative and

quantitative. The result of quantitative is no link between teacher encouragement of pupil involvement, and pupil enjoyment and achievement. Some teachers encourage parental involvement, and some do not, and they all gave understandable reasons for their views. In the results of qualitative, there are some relationship about parental involvement. Parent are more able to act as intermediary between teacher and children than many teacher realize. Some parents are successfully helping their children to learn without the teacher aware of it. It is not necessary for a parent to have musical training to be able support a child in learning an instrument. There are good grounds for believing parental involvement is beneficial and should be encouraged.

In the part of parent motivation the study of Jessica Paterson, (2008) examined the motivations of parents when choosing to engage their children in formal music learning. Whilst exploring the cultural beliefs regarding its benefits. This study was conducted in two phases, including questionnaire distribution and a case study, involving the analysis of both numerical and verbal data. The results present four themes that emerged throughout the data collection process. These include parental opinions regarding music and academic ability, being a good parent (including aspects of opportunity and parental musical experience), the importance of a child's right to choose their own experiences, and the influence of a love of music. Furthermore, in the study of Leung & MacPherson,(2011)case studies of factors affecting the motivation of music high achievers to learn music in Hong Kong, the research reports on the personal beliefs and attitudes of highly motivated Hong Kong school-age subjects who studied music. A total 24 participants who demonstrated high achievement and interest in learning music were interviews. Content analysis of the interview data was performed to elucidate four topic: background information about the music learning of participants, their feelings about learning music, their perceptions of parental expectations of the learning of different subjects, and music learning in schools. A detailed analysis was conducted to understand the views of participants on attainment value, task value, task difficulty and intrinsic motivation. Based on the results, a theoretical framework was derived that includes three developmental stages: (1) initial motivation, (2) short-term involvement and the learning process and (3) long-term involvement and ongoing commitment. The study contributes to the understanding of the developmental trajectory of these Asian

participants by detailing intrinsic and extrinsic factors that impacted on their musical development.

Gonzalez-Moreno, (2012) examined student motivation in graduate music programs: an examination of personal and environmental factors. Despite the increasing number of students in music education graduate programs, attrition rates suggest a lack of success in retaining and assisting them to the completion of their degree. Based on the expectancy-value theory, the aim of this study was to examine students' motivations (values and competence beliefs) and their complex interaction with the social system. A questionnaire was sent to students from three graduate programs in Mexico (two traditional, one distance learning), which examined both personal and environmental factors that have enhanced or undermined students' motivational beliefs. The results show gender differences; female students place higher value on graduate school, while male students hold higher expectations of success. Factors affecting motivation positively included perceptions of career development and income increase; the requirement to pursue an academic qualification as a part of an existing job; and interest in research. Factors affecting motivation negatively included the economic impact of study, time constraints and insufficient support and communication coupled with high expectations from advisers.

Hood, (2012) examined about student's self-control and responsibility over their own learning in the topic "Whose responsibility is it? Encouraging student engagement in the learning process" "This article presents the results of an action research project that focused on giving students more sense of control and responsibility over their own learning by engaging them more fully in assessment and helping them to understand the principles underpinning assessment criteria. The course is a second-year music module with approximately 85 students. I formed the class into groups to grade model answers and compiled a list of what they believed the assessment criteria should be based on this experience. I then used this list to compile a self-assessment criteria sheet, which the students filled out themselves and attached with each subsequent assessment. When I completed my analysis of data from the first cycle of action research, I implemented the learning from that cycle into a second and third cycle of action. This involved re-evaluating my initial plans in light of my findings; building on what was successful and changing what was not, and refocusing

my research. The findings were significant, as their assessment results improved dramatically. Involving students throughout the assessment process, from initially setting the criteria right through to self-assessing their work, improved their grades, reduced student passivity and increased their self-confidence.

Parkes & Jones, (2012) examined about six motivational constructs in the expectancy-value in the topic research “Motivation constructs influencing undergraduate student’ choice to become classroom music teacher or music performers” The primary purpose of this study was to examine whether any of the six motivational constructs in the expectancy-value model of motivation (i.e., expectancy, ability perceptions, intrinsic interest value, attainment value, social utility value, and cost) would predict whether students intended to have a career teaching classroom music or performing music. Participants included 270 undergraduate students enrolled in music programs at seven major U.S. universities who completed an online questionnaire. Using stepwise multiple regression, the authors documented that attainment value, intrinsic interest value, and expectancy predicted 74% of the variance in whether students intended to choose a career teaching music. They found that expectancy, attainment value, ability perceptions, and intrinsic interest value explained 65% of the variance in whether students intended to choose a career in music performance. Because of the importance of attainment value in predicting students’ intentions to teach and the importance of expectancies in predicting their intentions to have a performance career, these two constructs would be obvious choices for teachers and advisors to target if they want to encourage students to pursue these careers.

In the area of parent-child-teacher interaction toward music learning outcome O’Neill (2003) conducts the relationship about parent-child-teacher interaction toward music learning outcome. “ Parent as home teacher of Suzuki cello, violin, and piano students: observation and analysis of Suzuki method practice sessions “This is a descriptive study of observation and analysis of the home practice sessions of 30 Suzuki students and their home teachers/parents. Ten cellists, ten violinists, and ten pianists from the Capital University Suzuki program in Columbus, Ohio, participated in this study. The data was collected by trained Suzuki teachers and recorded on SCRIBE, an observational software program that can record behaviors and activities by frequency of occurrence or by duration. The data was then analyzed

using SPSS, a statistical software program. The data was analyzed based on three separate observation sessions – Session activities, Home Teacher activities, and Student activities. Reliability of the observational techniques used in this study show 84% overall inter-observer agreement. The results illustrate a picture of averages among the students, in terms of what activities occur during a Suzuki home practice session. Suzuki students spent 36% of practice time learning new skills, and 31% of the practice session reviewing previously learned skills. Other notable results include that the Suzuki students spent 54% of the practice session playing their instruments and 2% in off-task behaviors. The home teachers exhibited high frequency of positive verbal reinforcement and directive cues or instructions. The primary research question of this study was “what does a Suzuki practice session look like?” Suzuki cello, violin, and piano students, under the age of 12, iii with their parents, practice 30 to 40 minutes on average 5 to 6 days a week. The practice sessions include approximately 10 minutes of new skills practice, 10 minutes of reviewing of previously learned pieces or skills, and at least 5 minutes devoted to reading music. The Suzuki pianists in this study spent more time than Suzuki cellists and violinists in the practice of reading and technique. The Suzuki students in this study used repetitions approximately 12 times per practice session. Suzuki students play their instruments for just over half the practice time and spend virtually none of their practice time in off-task behavior or talking with their parent. The parents are trained to be Suzuki method home teachers and function similarly in the practice sessions as do Suzuki teachers in private lessons. Most of the home teacher instructions are delivered in direct verbal cues or instructions and with a very high amount of positive feedback. The home teachers in this study also used touch and singing regularly to demonstrate or assist the Suzuki students with understanding or accomplishing their goals. The home teachers model home practice sessions on the structure of Suzuki private lessons in terms of content and pacing, including warm-up or technical exercises at the beginning and the practice of new skills, review, and music reading, with very little time spent in off-task talking.

Furthermore in the research about parent-child-teacher interaction toward music learning outcome. Miranda, (2000) examined pedagogical practices in a Yamaha music school by using ethnographic techniques to collect the data during one semester of instruction. Two groups of participants served as informants in this study: (1) children 4-6 years of age, who were enrolled in the Yamaha Junior Music Courses, and (2) their teachers and parents in the setting. Developmentally Appropriate Practice (DAP) guidelines as published by the National Association for the Education of Young Children were the theoretical grounding for the study. The following question guided the investigation: In what ways are the events and interactions in a Yamaha music class congruent or incongruent with DAP guidelines? Congruent events and interactions were the pace and variety of instructional activities, recognition of individuals, involvement of parents, and inclusion of dramatic play. Incongruent events and interactions were the approach to two-hand playing, fixed accompaniment tempos, minimal peer interactions, and fixed curricular goals.

From the literature review, researcher has reviewed the context of parental involvement toward children music learning. It consist of many studies and theories which the researcher uses as background of this study. It includes a) Concepts of parental involvement in general education, in music learning and in piano lesson, how they are related and how they are important. b) The behavioral support, motivation behaviors, goal-setting and expectation of parents toward music learning outcomes, which were used as one of resources to develop the research. c) Theoretical of parent-teacher-pupil interaction. d) Previous research.

In the next chapter, researcher will define the methodology that suit to answer the research question.

## **CHAPTER III**

### **METHODOLOGY**

#### **3.1 Introduction**

This selection discusses the research design and methodology used in the study. The Mixed-Method research are selected as the principle methodology. The survey design and focus group are adopted and two data gathering approaches; Quantitative data and Qualitative data are used to answer the research question that are (a) How are teachers and parents' perspectives toward parental involvement in children music learning? (b) What are the association between parental support, motivation & expectation for achievement's children music learning? (c) What are the associations between interpersonal interaction of parent and teacher toward their children music learning? (d) What are the suitable progress to reinforce parent involvement toward their children music learning? One hundred and fifty-nine parents of children aged 5-7 will be participated in research's survey including 7 teachers who teach in Group piano course at music Campus by college of music, Mahidol University. In collecting data by focus group 3 music educator, 3 parents and 2 teachers will be select from researcher to be attend seminar in focus group. The purpose of this study are as follow: (a) Investigated teachers and parents' perspectives toward parental involvement in children music learning. (b) Investigated the association between parental support, motivation & expectation for the development of children's music learning. (c) Investigated teachers and parents' perspectives between parent-teacher interaction toward their children music learning? (d) Creating suitable information for parent involvement toward their children music learning.

#### **The survey research**

The survey is a method for collecting information or data as reported by individuals. Surveys are questionnaires (or a series of questions) that are administered to research participants who answer the questions themselves. Since the participants

are providing the information, it is referred to as self-report data. Surveys are used to get an idea of how a group or population feels about a number of things such as political debates, new businesses, classes, and religious views, to name a few. Additionally, surveys can be a way for people to measure how often or how little people engage in different behaviors such as smoking or drinking alcohol.

The way people respond to questions on surveys heavily depends on how a question is worded, which is referred to as wording effects. Researchers are usually aware of the power of wording effects and organizations with an agenda will word questions in such a manner that people will give the answers that the organization wants. Tara DeLecce, (2013).

### **Focus group**

A focus group is a means to collect qualitative data, or data that is descriptive in nature (such as color, size, and feeling) rather than data that can be measured and subjected to mathematical and statistical analysis. Businesses use focus groups to learn about people's perception about an area or areas of interest. It is often used in marketing and product development.

Conceptual Framework; Focus groups can vary in size, but many experts suggest the group should optimally consist of 10 to 12 people. A typical focus group session will last between one and two hours. A facilitator poses the research questions to the group, which is often based on a prepared discussion guide. A scribe is also present and takes notes of participant responses. The session may also be electronically recorded. The demographic composition of the focus group is very important to get a clear picture of the target market's reaction. If your product is power tools for the construction industry, a focus group full of teenage girls will not provide useful data. Demographic characteristics considered may include age, gender, education level, socioeconomic status, ethnicity, and geographic location.

Focus groups can be homogeneous, where the group consists of people with the same or very similar demographic characteristics, or heterogeneous, where the group consists of people with different demographic characteristics. Current research suggests that a homogeneous group gets better results because similar people

will yield a more focused result. It can be used as a stand-alone research technique or as part of a larger research study. Shawn Grimsley, (2013)

The survey method and focus group is chosen for this study because it is suitable for answering the research questions and researcher can take the data from survey and focus group to solve the problem about perspectives toward parental involvement in children music learning and how to improve and promote parent involvement in the process of learning music at classroom and home.

### 3.2 The Research Tools

In this study, the research develop both quantitative and qualitative research tools for collecting data; in general and specific case. It composes of:

1. Quantitative research tools: Survey forms in 2 Parts

Parent part: Formal Information, Musical background, and parents' perspective toward the role of parent to promote music learning outcome include interaction with teacher and child.

Teacher part: Formal Information, and teacher' perspective toward the role of parent to promote music learning outcome include interaction with parent and child.

2. Qualitative research tools: Focus Group

Parent part: parents' perspective toward the role of parent to promote music learning outcome include interaction with teacher and child.

Teacher part: teacher' perspective toward the role of parent to promote music learning outcome include interaction with parent and child.

Music educator: Music educator' perspective toward the role of parent to promote music learning outcome include interaction with parent and child.

In creating tools used in collecting data of this study, it aimed at learning the attitudes of parents and teachers and at analyzing the behavior expressed in participation in learning piano of their children so that the learning could be better. Therefore, the questionnaire was created for parents and for teacher of piano in group under such objectives. The contents of questionnaire for parents can be divided into 3 parts as follows:

**Part 1:** Questions concerning the basic information of the participants

**Part 2:** Questions concerning ideas, attitudes, and parents' methods of the engagement in children's music study

2.1 Parents' opinions toward the engagement of their children's music study

2.2 The reaction of the parents toward the engagement of their children's music study both from inside of the classroom and at home

2.3 The interaction between teachers and parents: the communication with the teachers

**Part 3:** Open questions related to the engagement of the parents in the children's music

And the questionnaire for piano teacher can be divided into 3 parts as follows:

**Part 1:** Questions concerning the basic information of the participants

**Part 2:** Questions concerning teachers' ideas, attitudes, and methods of the engagement in children's music study of the parents

2.1 Teachers' opinions toward the engagement of their children's music study

2.2 The Interaction between the teachers and parents: the communication with the teachers

**Part 3:** Open questions related to the engagement of the parents in the children's music study. The questions allow the participants to express their opinions and give their any suggestions.

Part 2 of both questionnaires are Likert Scale with 5 levels, specifying the scores of each choice as follows:

Criteria used in interpretation

Meaning

5 Agree/Mostly significant-Very high

4 Agree/Very significant-High

3 Agree/Fairly significant-Moderate

2 Agree/Slightly significant-Poor

1 Disagree/Not significant

The mean criteria of level of opinion and the attention of parent and teacher towards the parental involvement in promoting the young children to learn piano

Mean score between 4.51-5.00 is defined as Agree/Mostly significant-Very high

Mean score between 3.51-4.50 is defined as Agree/Very significant-High

Mean score between 2.51-3.50 is defined as Agree/Fairly significant-Moderate

Mean score between 1.51-2.50 is defined as Agree/Slightly significant-Poor

Mean score between 1.00-1.50 is defined as Disagree/Not significant

### **For Qualitative research tools: Focus Group**

The researcher conducted the focus by implied the topic's discussion from questionnaire group that aimed to find how the parents' participation can support, motivate and encourage the piano learning among their young children stably participate, support and encourage the piano learning for their young children.

### **3.3 Population, samples and key informants used in the study**

Population used in this study can be divided into 2 groups as follows: a) all parents who send their children to learn piano group at music Campus for general people of Mahidol University, Siam Paragon Branch and Seacon Square Branch for 171 persons. There were 159 questionnaires that can be used to analyze data; b) sample group for focus group selected by the researcher by criteria set by the researcher as follows:

1) For sample of representatives for parents, 1 mother, 1 father, selected from the parents who once sent their children to learn piano in group of the musical study program for general people of Mahidol University--before the selection the researcher interviewed parents who have children who are successful in learning, who are rewarded in the piano competition held by the school, and the researcher also asked from teacher about the parents who fully supported their children in learning

piano, to be the representative in expressing opinions related to the parental involvement in promoting young children to learn piano.

### **Supakkarn Pantisoontorn**

Supakkarn Pantisoontorn is a mother representative. She has a daughter that obtained 1<sup>st</sup> Prize in MCGP Siam Paragon Music competition 2013 and distinction in Grade 1, Associated Board Royal School of Music. Her daughter studied group piano lessons with Dr. Preeyanun Promsukkul.

### **Norasert Sihanatkathakul**

Norasert Sihanatkathakul is a father representative. He has much good attitude and belief with parental involvement in the development for his child. He always support, motivate and interaction with piano teacher for development music ability of his daughter. His daughter, Maynee just finished group piano lesson at Siam Paragon branch for 2 weeks before date that researcher formed focus group.

2) For representative for teacher, the researcher selected 7 teachers to be representative for teacher of piano in group; the selection criteria as from the participation or cooperation in answering questionnaire, whose answers were deemed by the researcher as beneficial to the focus group, including the willingness from teachers, with representative for 3 teachers of piano in group from Siam Paragon and 2 teachers from Seacon Square Branch.

### **Piano Teacher representatives from Siam Paragon Branch**

#### **Preeyanun Promsukkul**

Dr. Preeyanun promsukkul graduated Bachelor degree in piano performance, Master degree and Ph.D. In Music Education from College of Music, Mahidol University. She has more than 10 years of experience in teaching piano (private lesson). Moreover, she has more than 5 Years experiences teaching group piano course as well. She has ability and teaching experiences on every level of

music education (pre-school to higher education). At the present, she is a chair of Music Education department at College of Music, Mahidol University.

### **Tharach Wuthiwan**

Tharach Wuthiwan graduated from Bachelor and Master's degree in Piano Performance from College of Music Mahidol University. He has been a full-time instructor and coordinator for keyboard skills classes at College of Music Mahidol University since 2011. He served as a jury member for piano grade examinations and competitions at Music Campus for General Public, College of Music Mahidol University (MCGP) since 2007, Thailand International Music Examination (TIME) in 2014, the 17<sup>th</sup> SET Youth Musician Competition in 2014 and the Bangkok Regional Round of the 15th Osaka International Music Competition in 2014.

### **Thunyaporn Assawaweeradej**

Thunyaporn Assawaweeradej was born in Thailand in 1992. In 2005, she won a Silver Prize from Yamaha Thailand Music Festival in the solo classical piano category. She graduated from College of Music Mahidol University majoring in Music Education in Bachelor degree. She has participated in many music educational workshop included Music for Little Mozart Training Workshop in Singapore with Dr. E.L. Lancaster, Dalcroze workshop with Dr. Jeremy Dittus, Orff workshop with Ms.Sofia Lopez-Ibor, Music Therapy workshop with Dr. Dena Register and Psychology of Teaching Piano for Children with Ms.Waranart Intaworn.

### **Piano Teacher representatives from Seacon Square Branch**

#### **Benjapa Dangintawat**

Benjapa Dangintawat graduated from College of Music Mahidol University majoring Piano in Music Entertainment and also studying Master degree in Music Education at College of Music Mahidol University. Benjapa is currently a full time teacher at Music Campus for General Public, College of Music Mahidol University (MCGP, seacon square) responsible for private piano lessons, piano group for children, chorus for children and also as an examiner in Thailand International

Music Examination (TIME). Apart from teaching piano, Benjapa also takes classical vocal lesson with Dusdi Banomyong (National Artist) and take part in Suanplu Chorus as a soprano member.

### **Sita Bunnag**

Sita Bunnag graduated from Srinakharinwirot University B.F.A (Western Music), College of Music Mahidol University M.A.(Music Education) In 1999 Sita works as a part time teacher in Music Campus for General Public, College of Music Mahidol University (Seri Center) and transfers to full time teacher from 2009 until now(2015) . Responsible for private piano lessons, piano group for children, co-ordinated with part time teachers, provide activities for piano department and examiner in Thailand International Music Examination (TIME)

3) For representative for expert, the researcher selected the expert piano teacher who is famous in Thailand and has musical degree and is the university teacher in piano for more than 15 years, with the experience in being in charge of piano course of the music school, who performs duty in designing piano course of the school, and being in charge of concert activities and piano study assessment, with experience in providing advices to teachers and parents in planning the study for students to succeed, as the Chief of the Piano Department of Chintakorn Music Institute, Central Chidlom Branch.

### **Visudhisom Roong-In**

Visudhisom received Bachelor of Fine and Applied Arts with the First Class Honours from Chulalongkorn University and Master of Music in Piano Performance from Longy School of Music, Cambridge, MA, USA. Besides constantly performing, Visudhisom has been an adjudicator for many music events and also giving masterclasses and workshops on various courses in piano teaching for music schools and universities. Visudhisom also held the position of Head of Piano Department at Chintakorn Music Institute for many years. Currently, she is a piano instructor at Rangsit University, Kasetsart University.

### **3.4 Data collection**

The data come from perspective's parents by survey forms in collecting data, questionnaire was used. 20 sets of questionnaires were brought for pilot test for the parents who children completed the course of piano in group already. After that, questionnaires were used to check the use of written language and the appropriate understanding for the contents, then they were revised to be perfect before using in collecting data, and when the collection by 171 questionnaires was complete, the questionnaires were brought to check for accuracy and 159 questionnaires were separated; the period of time used in collecting questionnaire that was between 17 January to 21 February, 2015. The data come from video recordings from focus group. The researcher used the method of video recording by hiring the expert to record, and the group discussion was held at the concert room, the music campus for general people by Mahidol University at Siam Paragon Branch during 1 March, 2015, the period of time in the discussion was 2.00 pm. - 4.30 pm. After that, the tape recording was transcribed by the researcher.

### **3.5 Data Analysis**

Data collected by the research and study in terms of quantity would be processed by that the data obtained from questionnaire would be processed by SPSS Windows, various variables would be encoded in order to convert data into figures so that it would be possible to analyze by using Descriptive Statistics to analyze general information of parents such as gender, educational level, family income, and ability to play music, and to analyze attitude of parents towards the participation in learning music of their children, and to analyze behavior of parents in supporting the participation including Support, Motivation, Setting-Goal & Expectation and Parent-teacher Interaction by using tables and graph that show the value in percentage and standard deviation.

## **CHAPTER IV**

### **RESULTS**

This mixed-method research aimed to a) investigate teachers and parents' perspectives toward parental involvement in children music learning, b) investigate the association between parental support, motivation & expectation for the development of children's music learning, c) investigate teachers and parents' perspectives between parent-teacher - interaction toward their children music learning, d) create suitable information for parent involvement toward their children music learning. One hundred and fifty nine parents who sent children to study group piano class at Music Campus for General Public, College of Music, Mahidol University Siam Paragon & Seaqon Square Srinakarin branches answered the questionnaire. In questionnaire's parent included a) questions concerning the basic information of the participants 6 questions, b) question concerning ideas, attitudes, and parents' methods of the engagement in children's music study 22 questions. In questionnaire's teacher included a) questions concerning the basic information and music degree of the teacher, b) attitude of teacher toward parental involvement in music study 4 questions and, c) attitude of teacher toward parent-teacher interaction: the communication with parents 3 questions. The results from focus group, these results are transcribed from a recording of academic discussion titled "Parental Involvement in the development of young piano students" and the researcher myself acted as the moderator at this forum. Four main topics were presented to answer the research questions which discussed from 2 parent representatives, 5 teacher representatives, and 1 music educator representative. The topic included a) General attitude for parental involvement to development young piano student, b) Attitudes, Needs, Behavioural Support, Motivations, Goal-setting & Expectation Beliefs towards involve in music learning of children, and c) Parent-teacher interaction towards involve in music learning of children.

## 4.1 Results from survey forms

The results of “Parental involvement in the development of young piano students” were obtained from 159 questionnaires from children’s parents and 7 questionnaires from teachers. The data were analysed by SPSS program. The results from children’s parents and teacher can divide into 4 parts as following:

### Parents

Part 1: Demographics information

Part 2: Attitudes, Needs, Behavioural Support, Motivations, Goal-setting & Expectation Beliefs and Parent-teacher interaction towards involve in music learning of children.

### Teachers

Part 3: Demographics information

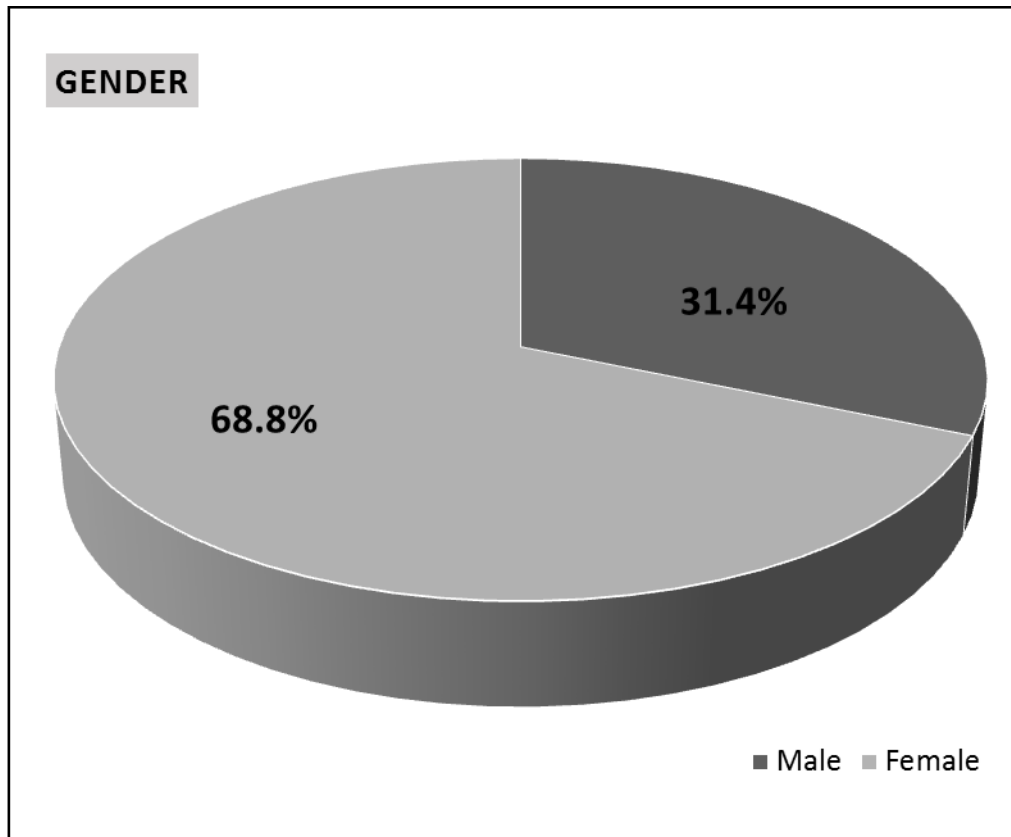
Part 4: Attitudes, Needs, Behavioural Motivations, Goal-setting & Expectation Beliefs and Parent-teacher Interaction towards involve in music learning of children

#### 4.1.1 Part 1: Demographics information

The demographic information of respondents was consisted of gender, level of education, monthly income, parents’ music ability, current course and age of children. In this part, researcher utilise the descriptive statistic to analyse by frequency and percentage in each question.

**Table 4.1 Gender**

Gender	N	Percentage
Male	50	31.4
Female	109	68.6
Total	159	100.0

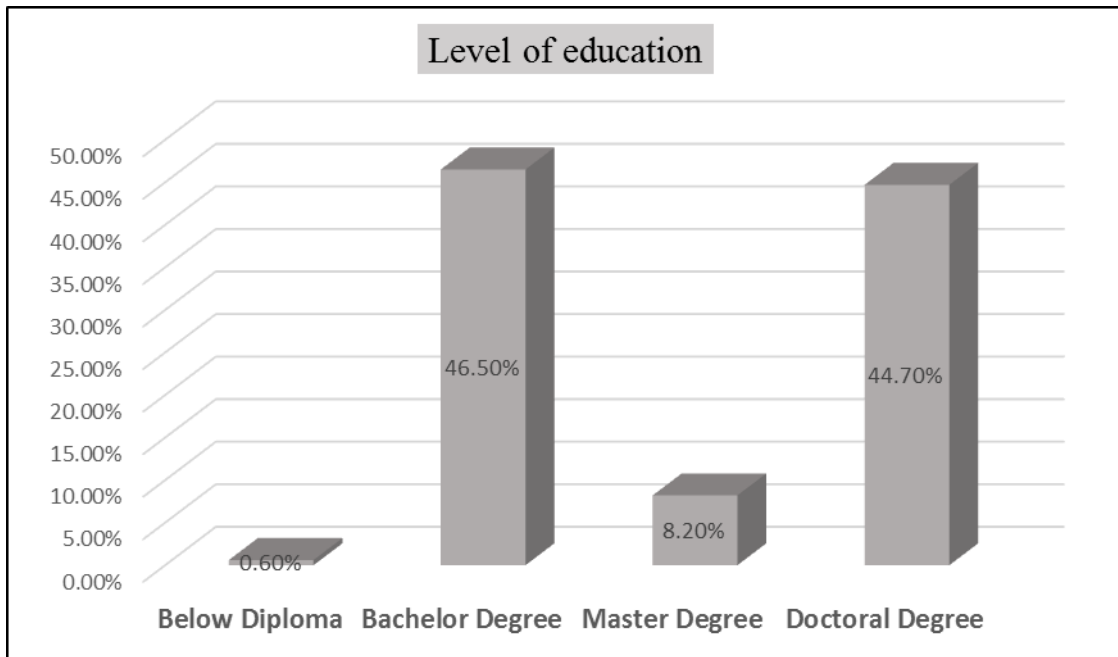


**Figure 4.1 Gender**

The figure 4.1 and table 4.1 presented the results of the gender of participants. The outcomes found that the majority of gender respondents were female for 109 persons (68.6%) whereas male respondents were 50 persons (31.4%).

**Table 4.2 Level of education**

Level of education	N	Percentage
Below Diploma	1	0.6
Bachelor Degree	74	46.5
Master Degree	13	8.2
Doctoral Degree	71	44.7
Total	159	100.0

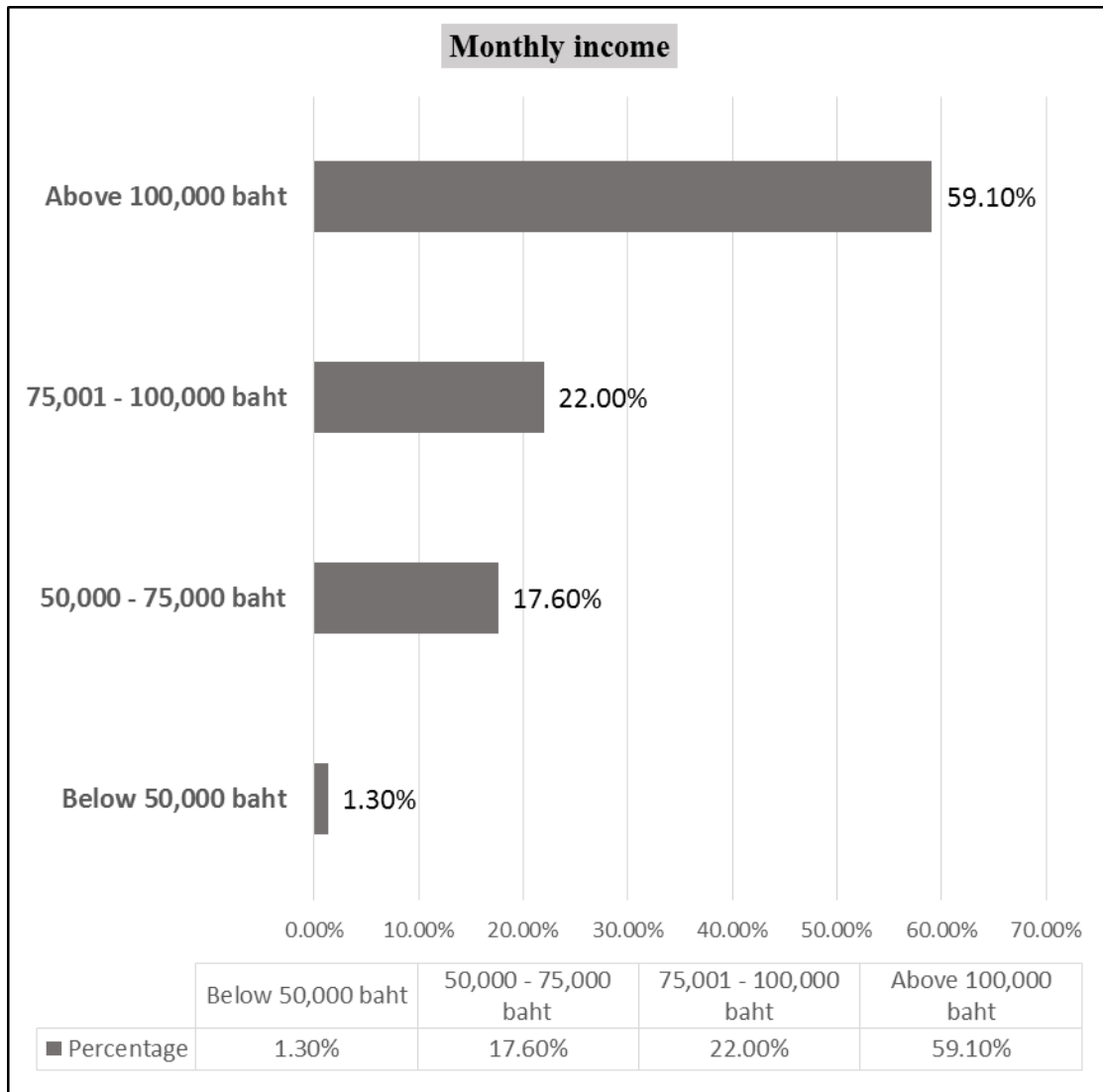


**Figure 4.2 Level of education**

The figure 4.2 and table 4.2, which illustrated the respondent's level of education, found that the most of respondents was Bachelor Degree accounted for 74 persons (46.5%) next below was Doctoral Degree accounted for 71 persons (44.7%) next below was Master Degree accounted for 13 persons (8.2%) and the lowest group was Below Diploma accounted for 1 persons (0.6%).

**Table 4.3 Monthly income**

Monthly income	N	Percentage
Below 50,000 Baht	2	1.3
50,000 - 75,000 Baht	28	17.6
75,001 - 100,000 Baht	35	22.0
Above 100,000 Baht	94	59.1
Total	159	100.0

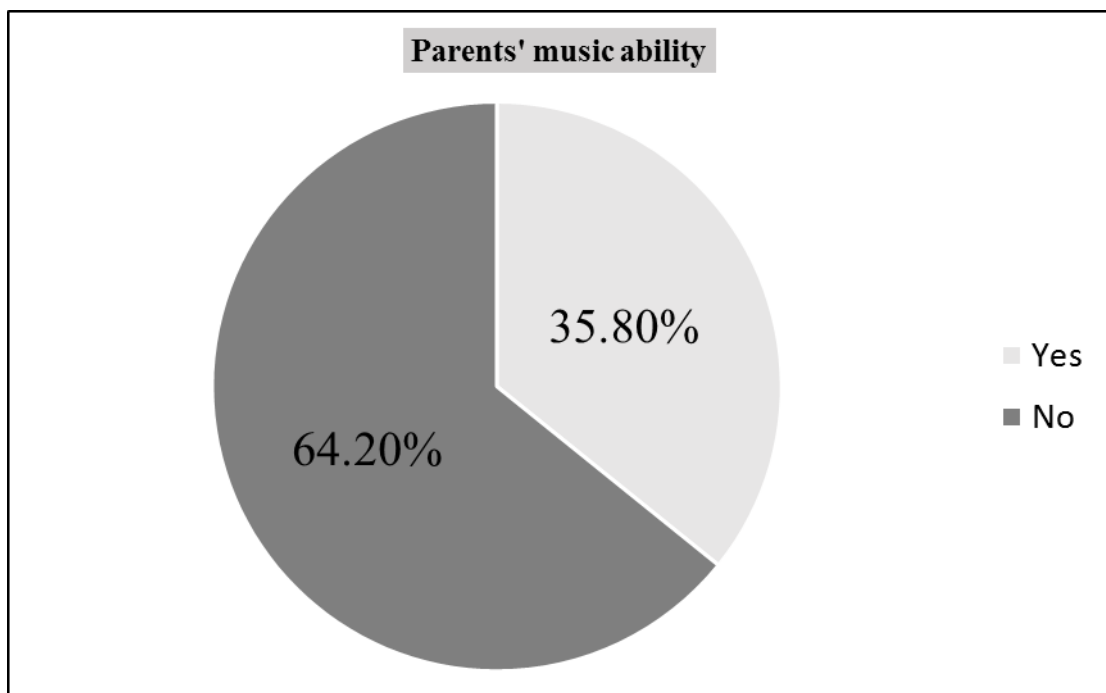


**Figure 4.3 Monthly Income**

The figure 4.3 and table 4.3 referred to the outcomes of respondents classified by monthly income. This result has found that the largest groups were the respondents who have monthly income Above 100,000 Baht accounted for 94 persons (59.1%). Secondly, there was group who has monthly income 75,001 - 100,000 Baht accounted for 35 persons (22.0%). Thirdly, there was group who has monthly income 50,000 - 75,000 Baht accounted for 28 persons (17.6%). Lastly, there was a group of monthly income Below 50,000 Baht accounted for 2 persons (1.3%).

**Table 4.4 Parents' music ability**

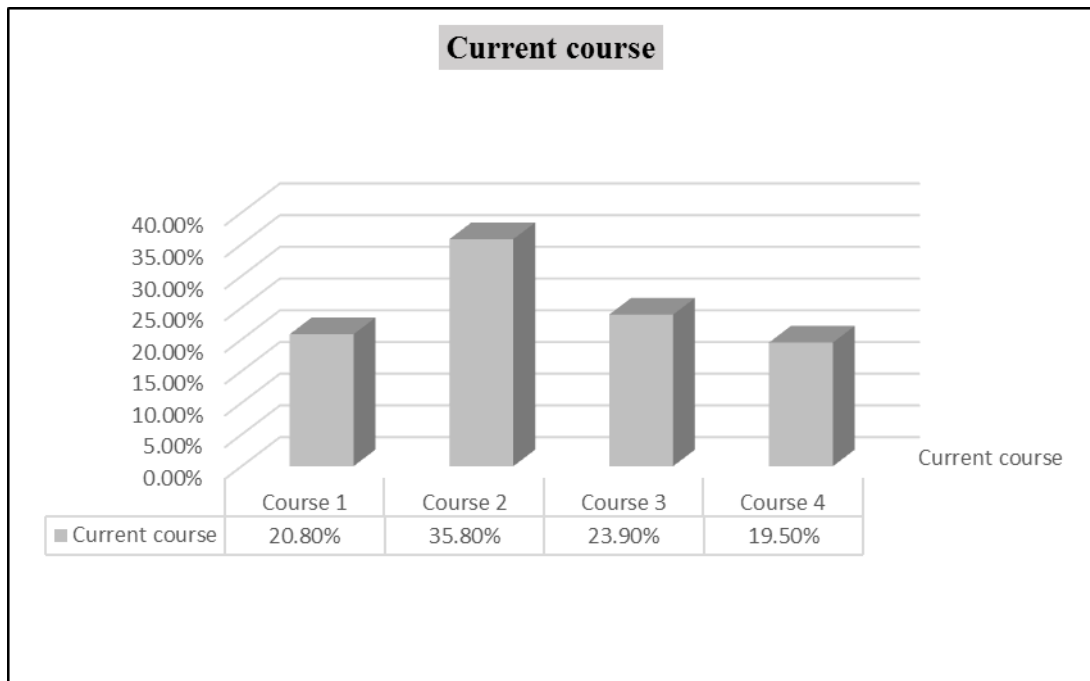
Parents' music ability	N	Percentage
Yes	57	35.8
No	102	64.2
Total	159	100.0

**Figure 4.4 Parents' music ability**

The figure 4.4 and table 4.4 show that most of parents didn't have music ability accounted for 102 persons (64.2%) while the parents which have the music ability accounted for 57 persons (35.8%).

**Table 4.5 Current course**

Current course	N	Percentage
Course 1	33	20.8
Course 2	57	35.8
Course 3	38	23.9
Course 4	31	19.5
Total	159	100.0

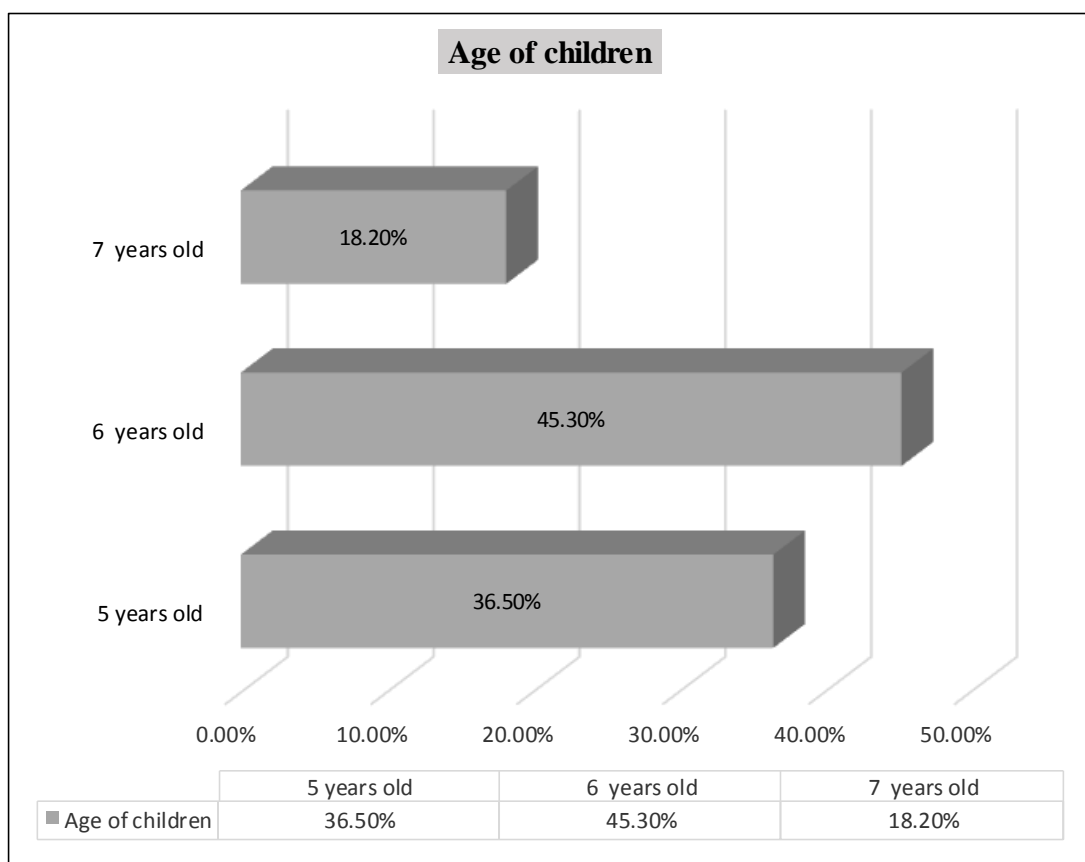


**Figure 4.5 Current course**

The figure 4.5 and table 4.5 indicated to the answer of respondents classified by their children’s current course, the results have found that most of respondents’ children was in Course 2 accounted for 57 persons (35.8%) followed by Course 3 accounted for 38 persons (23.9%) followed by Course 1 accounted for 33 persons (20.8%) and Course 4 accounted for 31 persons (19.5%), respectively.

**Table 4.6 Age of children**

Age of children	N	Percentage
5 years old	58	36.5
6 years old	72	45.3
7 years old	29	18.2
Total	159	100.0



**Figure 4.6 Age of children**

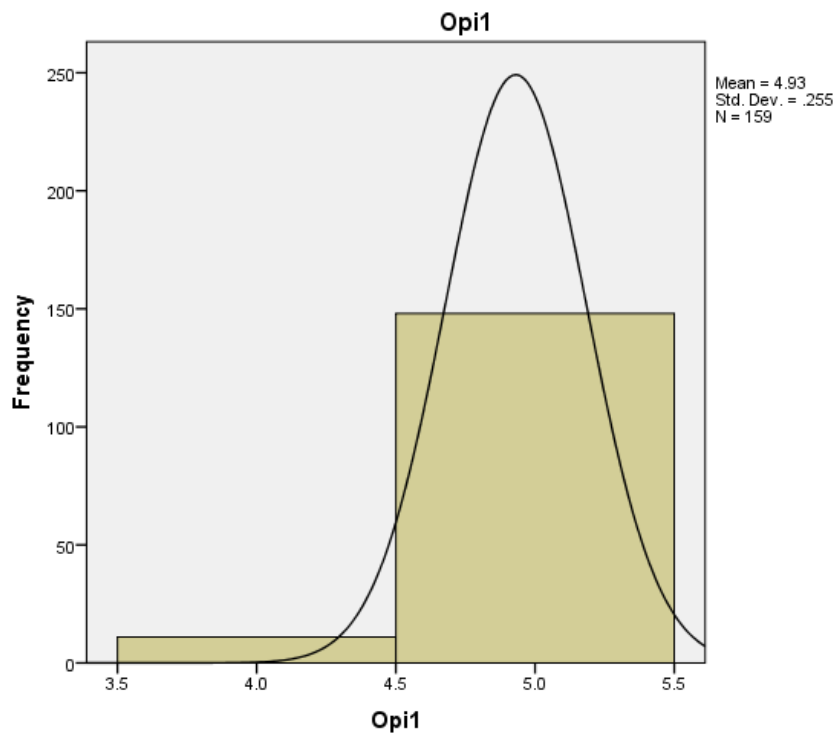
The outcomes of Age of respondent’s children showed in figure 4.6 and table 4.6, the major of children’s age was 6 years old accounted for 72 persons (45.3%) next below was 5 years old accounted for 58 persons (36.5%) and the last group was 7 years old accounted for 29 persons (18.2%)

#### **4.1.2 Part 2: Attitudes, Behavioural Support, Motivations, Goal setting & Expectation Beliefs and Parent-teacher interaction towards involve in music learning of children**

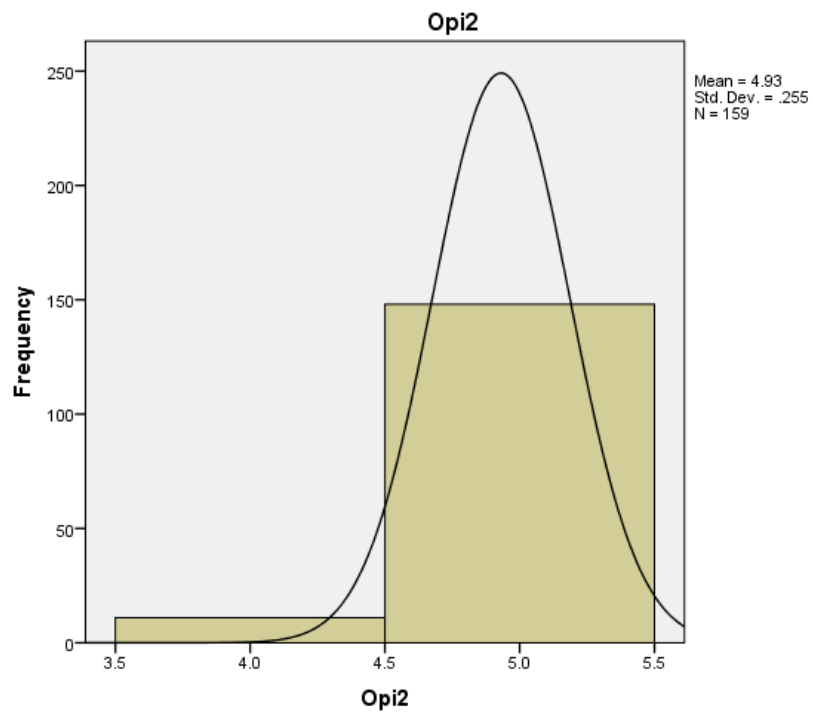
This part contained Attitudes, Needs, Behavioural Motivations, Expectation Beliefs and Teacher's Relationship of parents towards involve in music learning of children. The statistic applied to this sector was descriptive statistics that are mean and standard deviation.

**Table 4.7 Attitudes of parents towards involve in music learning of children**

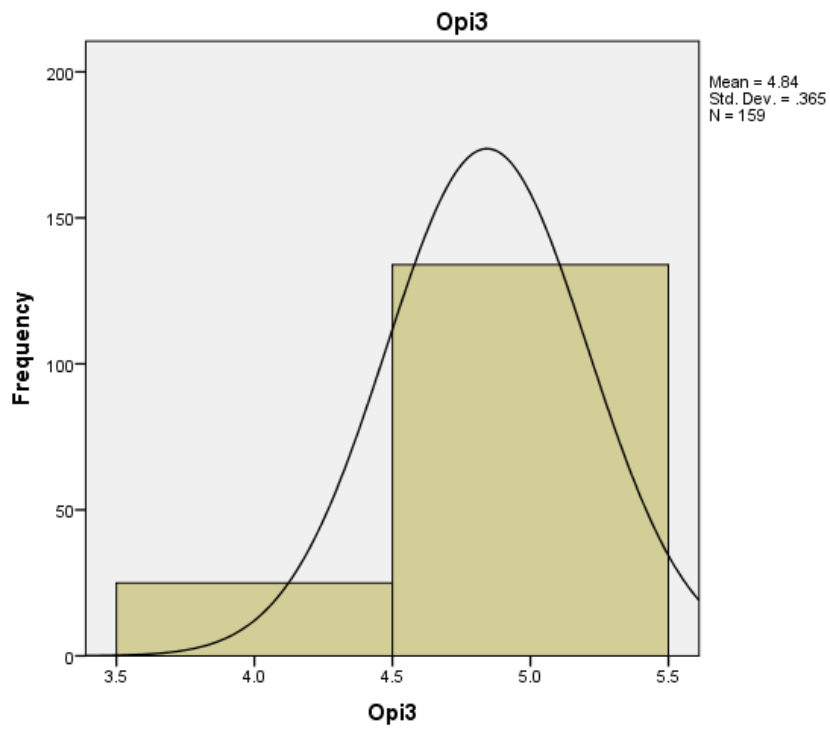
<b>Attitudes</b>	$\bar{x}$	<b>S.D.</b>	<b>Level</b>
Parents can support the music learning of children	4.93	0.255	Very high
Importance of the parents to involve in music learning of children	4.93	0.255	Very high
Importance of the parents to join the music class with children	4.84	0.365	Very high
Level of successful in music learning from joining the music class with children	4.79	0.411	Very high



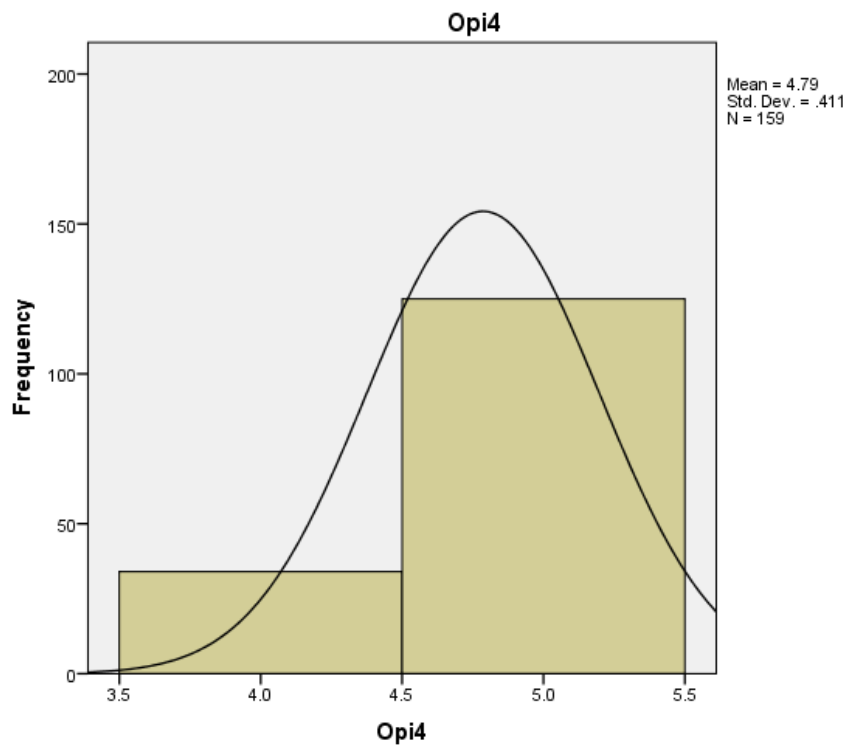
**Figure 4.7 Parent are able to encourage the children’s music study**



**Figure 4.8 Importance of the parental involvement to engage in the children’s music learning**



**Figure 4.9 Importance of parents to participate the music class with children**



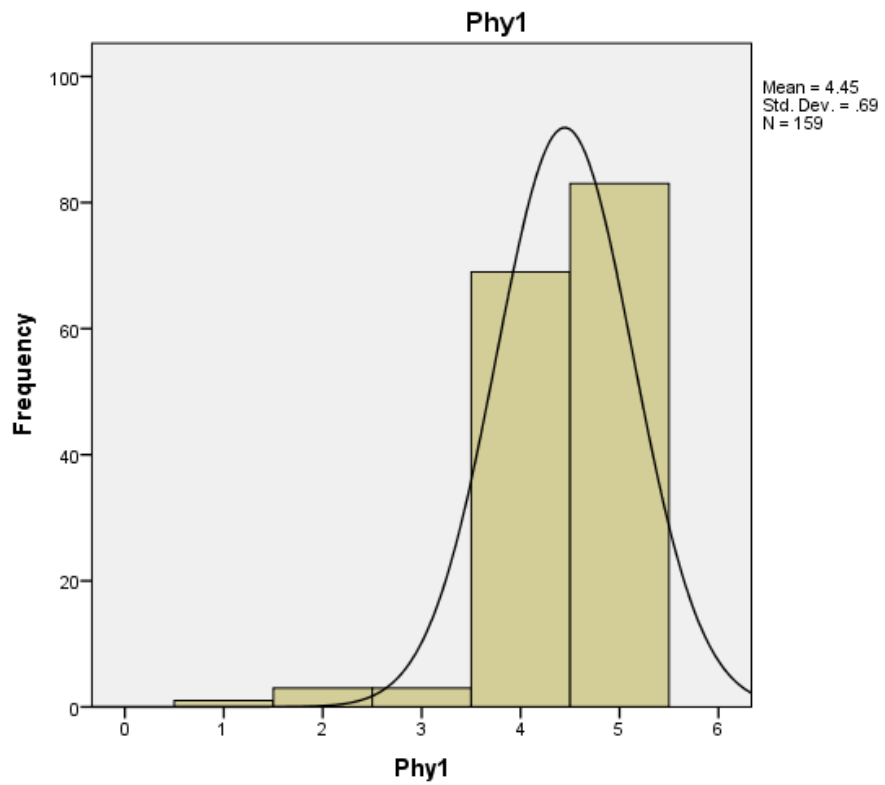
**Figure 4.10 Attitude of parents which believed that participation in class**

### With children could develop the children's music learning

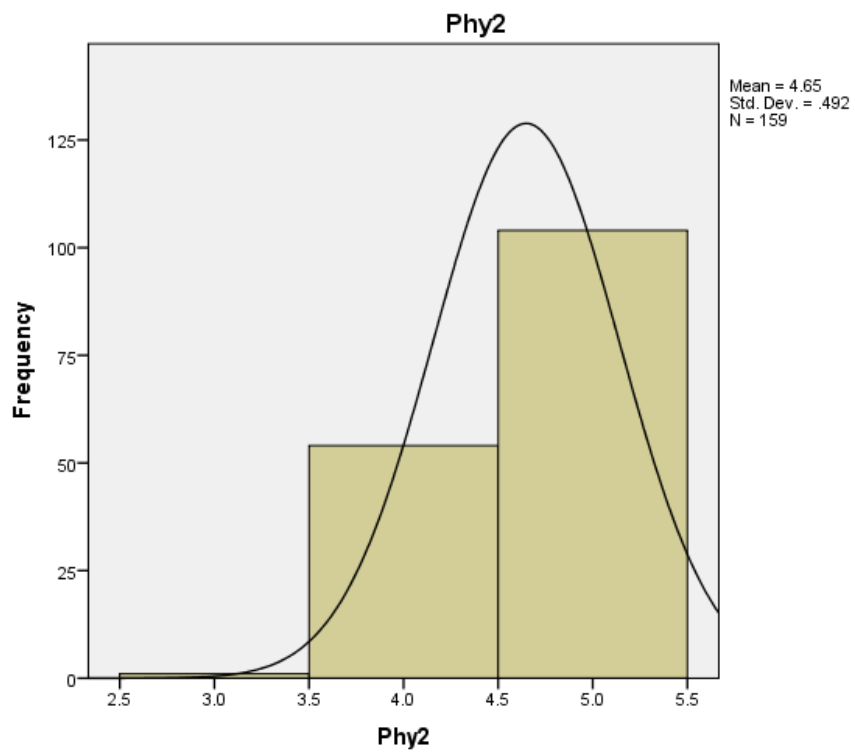
Table 4.7, figure 4.7, figure 4.8, figure 4.9 and figure 4.10 intimated the mean score of attitudes of parents towards involve in music learning of children. The result show that “Parents can support the music learning of children” and “Importance of the parents to involve in music learning of children” have highest mean score ( $\bar{x} = 4.93$ , S.D. = 0.255, Very high level) next below was “Importance of the parents to join the music class with children” ( $\bar{x} = 4.84$ , S.D. = 0.365, Very high level) and “Level of successful in music learning from joining the music class with children” ( $\bar{x} = 4.79$ , S.D. = 0.411, Very high level)

**Table 4.8 Parent Support: Physical Needs**

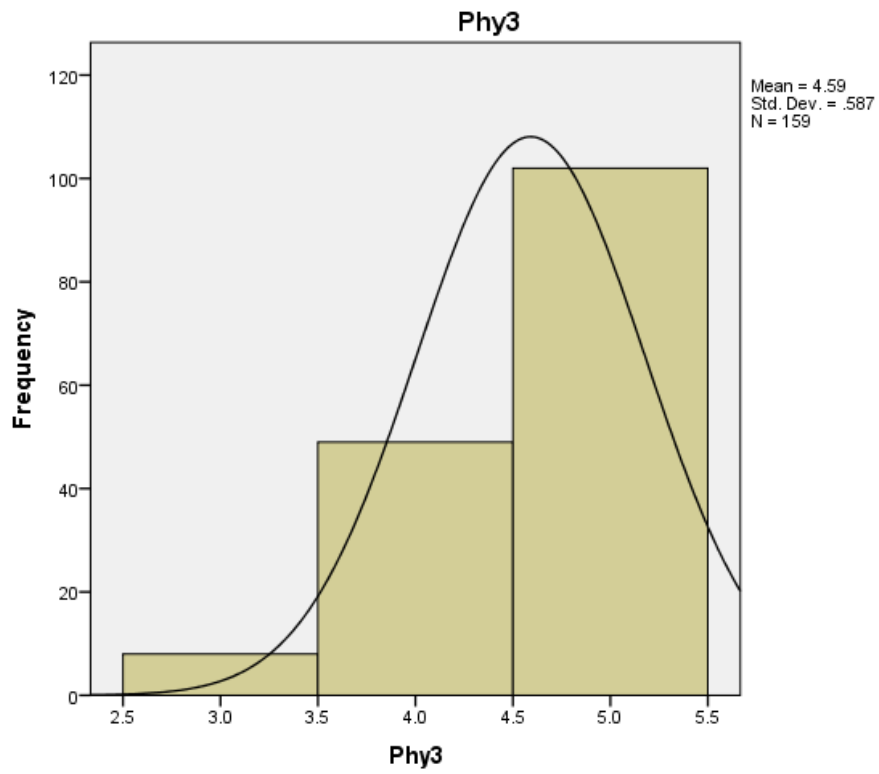
Physical Needs	$\bar{x}$	S.D.	Level
Music studio	4.45	0.690	High
Music instruments	4.65	0.492	Very high
Music note and techniques books	4.59	0.587	Very high
Metronome	4.04	0.950	High
Others (e.g. CD or DVD Concert)	4.10	0.873	High
Live Concert, Music camp	4.09	0.903	High



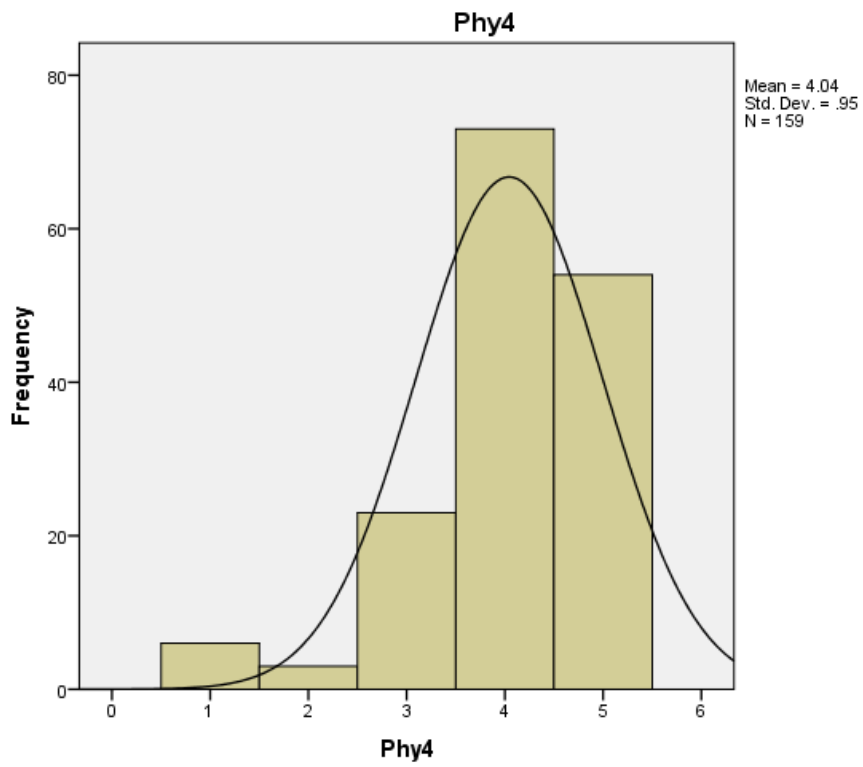
**Figure 4.11 Parent Support: Physical needs: Music room**



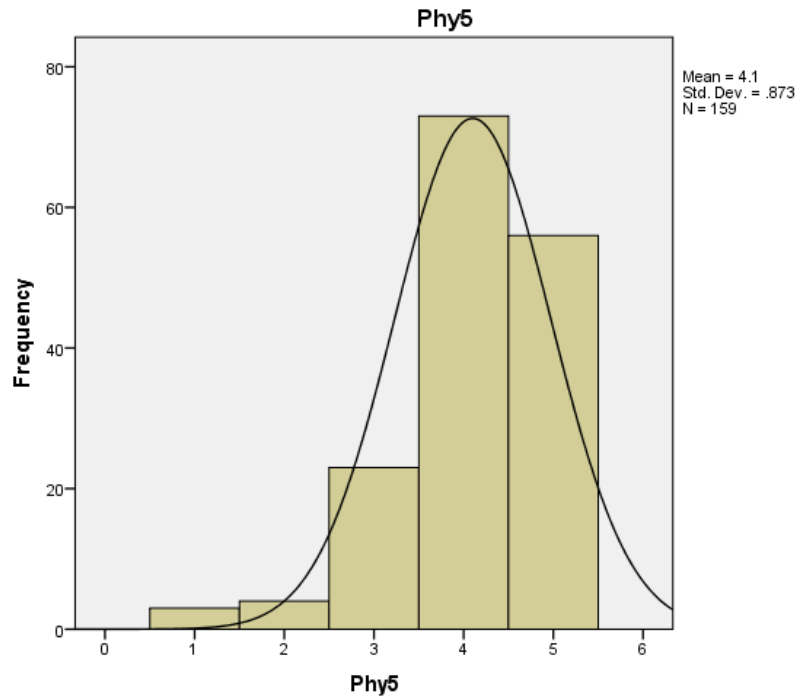
**Figure 4.12 Parent Support: Physical Needs: Music instrument**



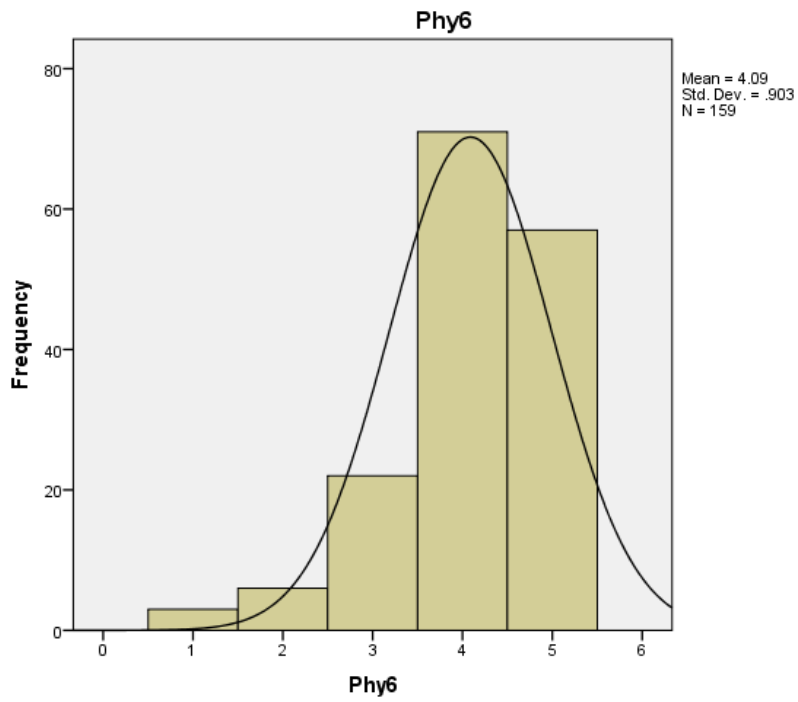
**Figure 4.13 Parent Support: Physical needs: Music notes & Technique books**



**Figure 4.14 Parent Support: Physical needs: Metronome**



**Figure 4.15 Parent Support: Physical needs: Other music accessories related to the teacher's suggestions such as concert CDs and DVDs**

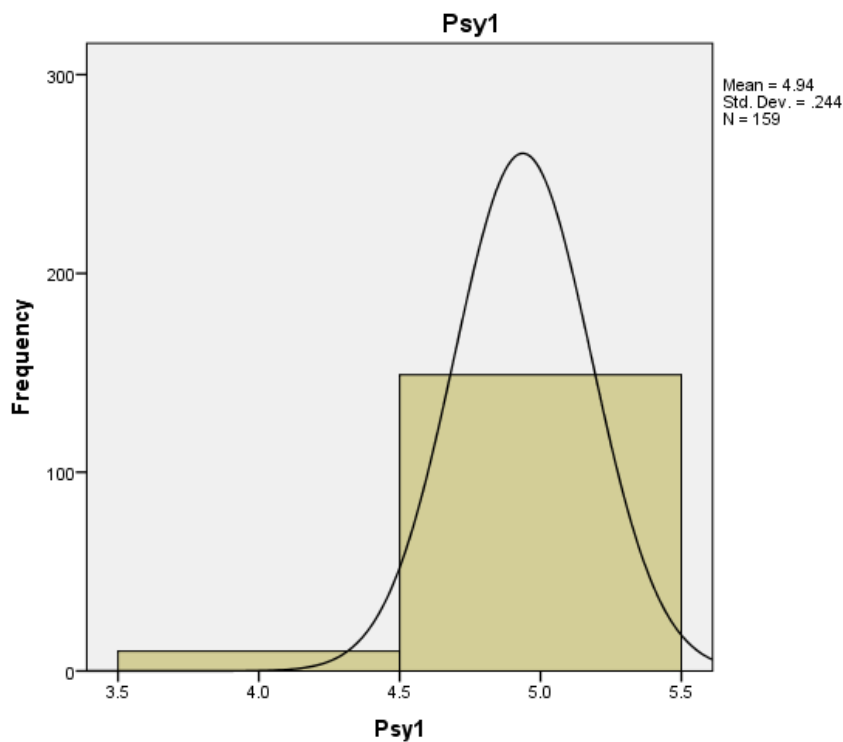


**Figure 4.16 Parent Support: Physical needs: Taking children to concerts & Music camps**

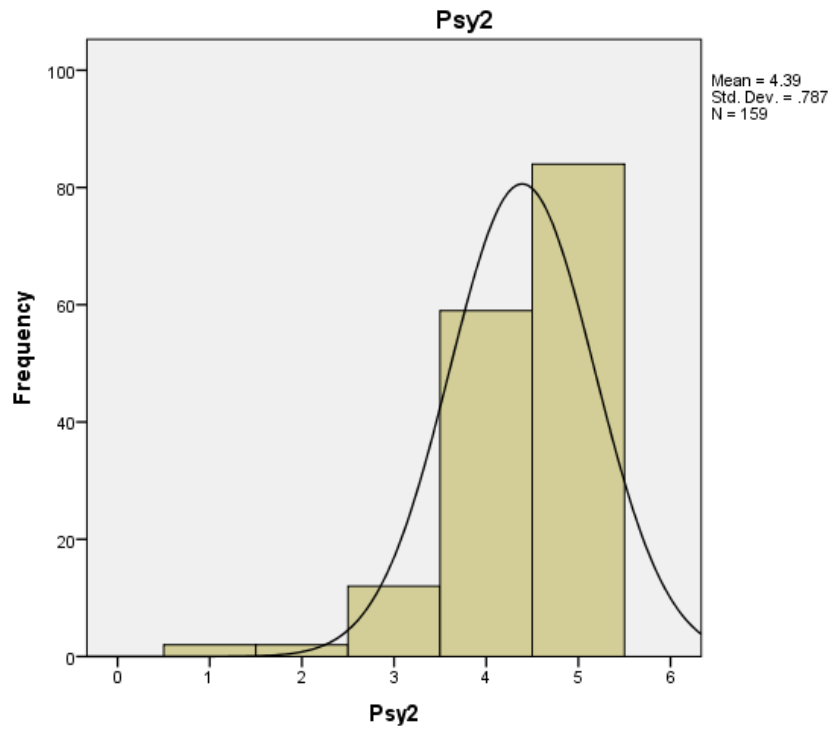
The table 4.8 referred to the Physical Needs of Parents, and found that the Music instruments were the most needs ( $\bar{x} = 4.65$ , S.D. = 0.492, Very high level) next below was Music notes and Learning techniques books ( $\bar{x} = 4.59$ , S.D. = 0.587, Very high level), others (e.og. CD or DVD Concert) ( $\bar{x} = 4.10$ , S.D. = 0.873, High level), Live Concert and Music camp) ( $\bar{x} = 4.09$ , S.D. = 0.903, High level) and Metronome ( $\bar{x} = 4.04$ , S.D. = 0.950, High level), respectively.

**Table 4.9 Parent Support: Psychological Needs**

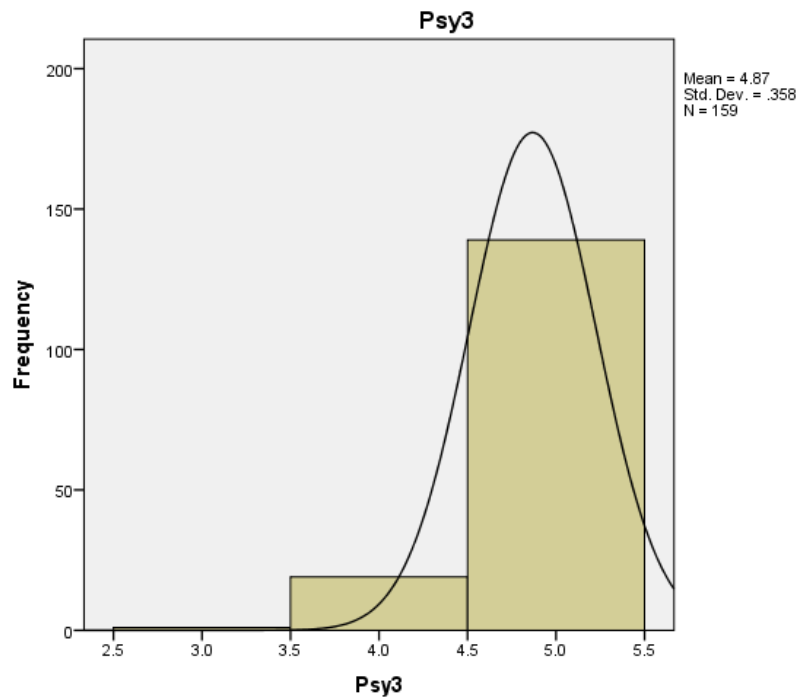
Physical Needs	$\bar{x}$	S.D.	Level
Support and compliment from parents	4.94	0.244	Very high
Inspiration from parents	4.39	0.787	High
Cooperation with music class	4.87	0.358	Very high
Participation in children’s concert	4.74	0.554	Very high



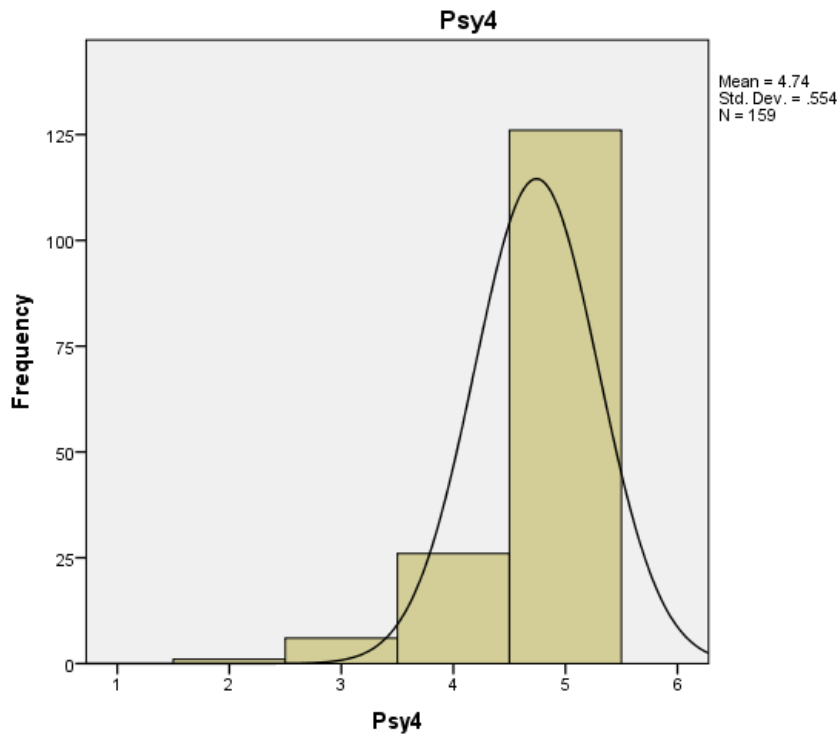
**Figure 4.17 Parent Support: Psychological needs: Compliment and admiration from the parents**



**Figure 4.18 Parent Support: Psychological needs: Inspiration from the parents such as showing the plays piano for the children**



**Figure 4.19 Parent Support: Psychological needs: Parents' cooperation in taking in piano class, including the music practice at home**

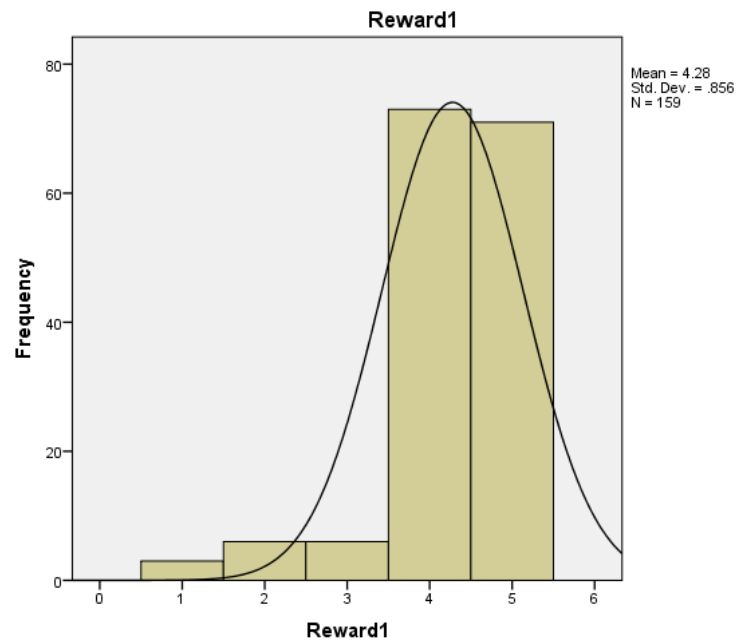


**Figure 4.20 Parent Support: Psychological needs:  
Pay attention to join the children’s concert**

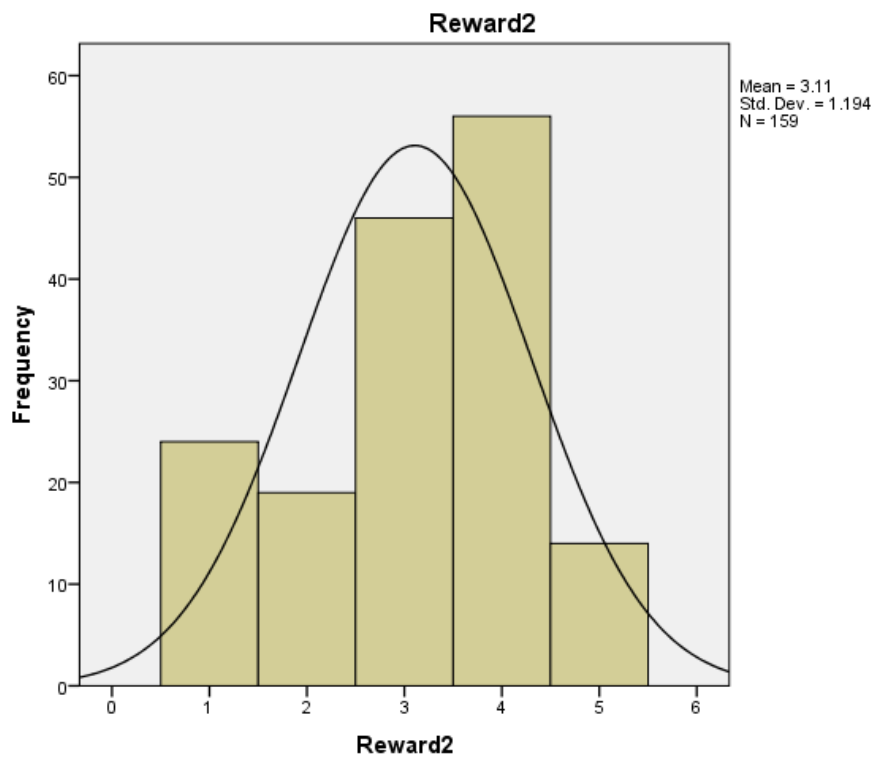
As the figure 4.9 displayed the results of Psychological Needs, which “Support and compliment from parents” were most needs ( $\bar{x} = 4.94$ , S.D. = 0.492, Very high level) next below was Cooperate with music class ( $\bar{x} = 4.87$ , S.D. = 0.358, Very high level), Participate in children’s concert ( $\bar{x} = 4.74$ , S.D. = 0.554, Very high level) and Inspiration from parents ( $\bar{x} = 4.39$ , S.D. = 0.787, High level), respectively.

**Table 4.10 Behavioural Motivations and Expectation Beliefs**

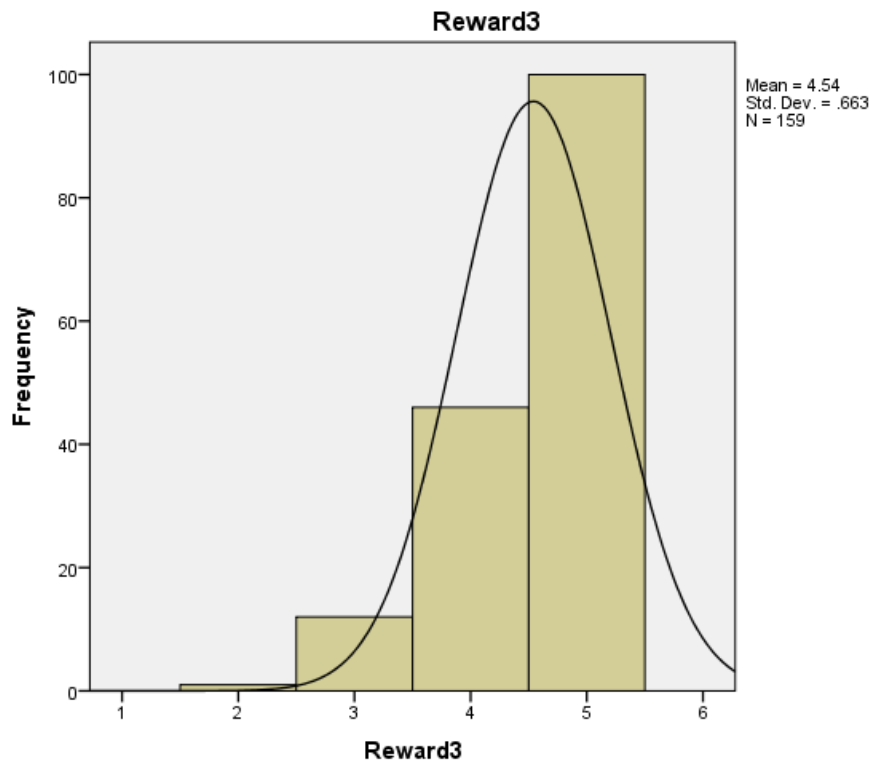
Behavioural Motivations and Expectation Beliefs	$\bar{x}$	S.D.	Level
Rewards	4.28	0.856	High
Punishment	3.11	1.194	Moderate
Discipline in music practice	4.54	0.663	Very high
Target in grade promotion	3.97	0.856	High
Target in music competition	3.58	0.951	High



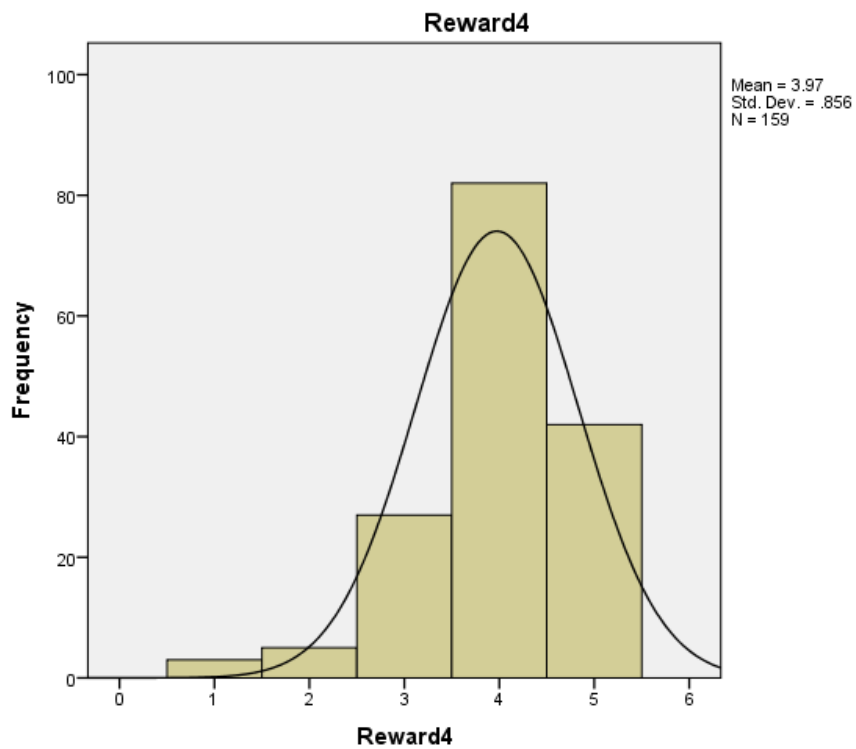
**Figure 4.21 Parents' Motivation: Giving rewards**



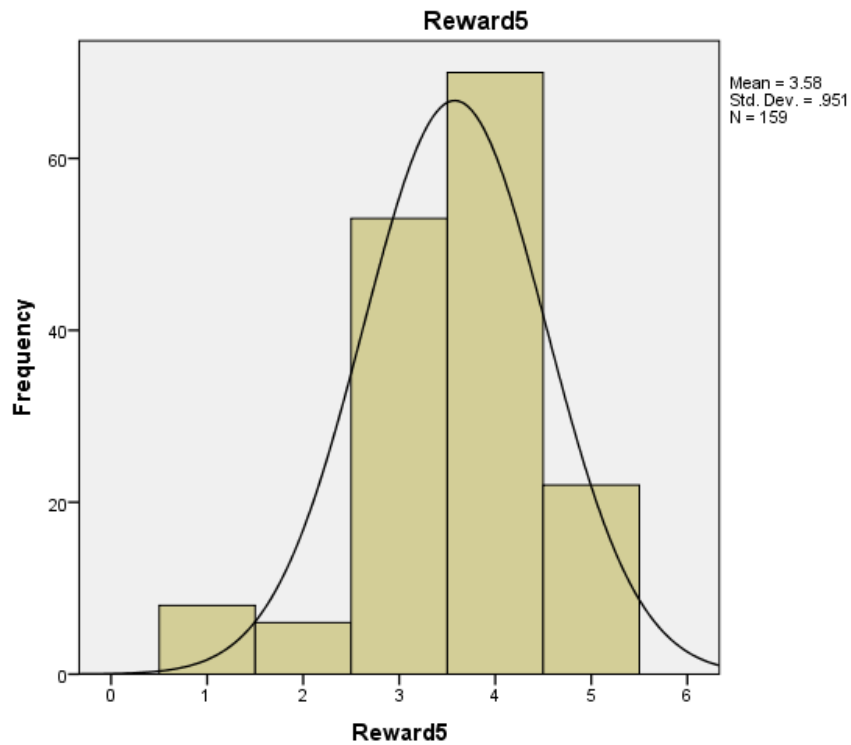
**Figure 4.22 Parents' Motivation: Punishing**



**Figure 4.23 Parents' Motivation: Setting regulations and schedules to practice piano**



**Figure 4.24 Parents' setting-goal & expectation: Getting higher grades**



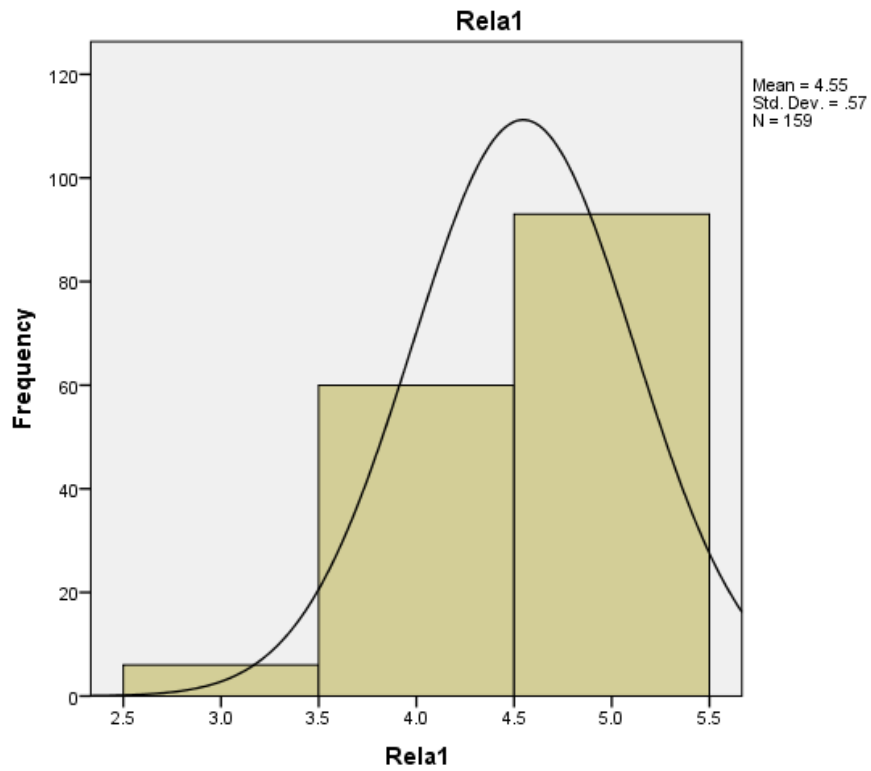
**Figure 4.25 Parents' setting-goal & expectation:**

**Children access in music competition**

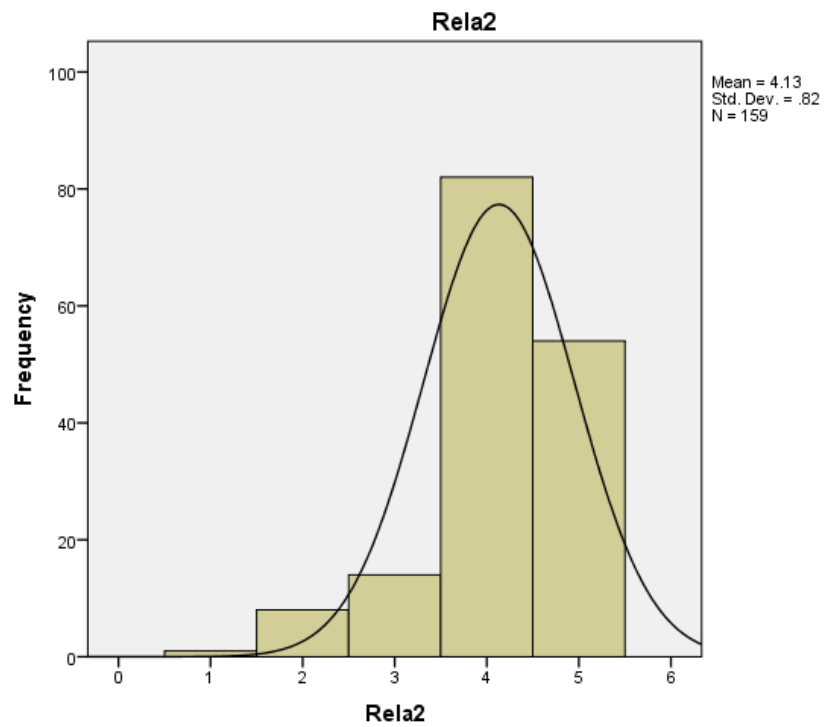
Table 4.10 show that the highest mean score of behavioural Support, Motivation and Expectation Beliefs was “Discipline in music practice” ( $\bar{x} = 4.54$ , S.D. = 0.663, Very high level) next below was “Rewards” ( $\bar{x} = 4.28$ , S.D. = 0.856, High level), “Target in grade promote” ( $\bar{x} = 3.97$ , S.D. = 0.856, High level), “Target in music competition” ( $\bar{x} = 3.58$ , S.D. = 0.951, High level) while the lowest mean score was “Punishment” ( $\bar{x} = 3.11$ , S.D. = 1.194, Moderate level)

**Table 4.11 Parent-teacher interaction**

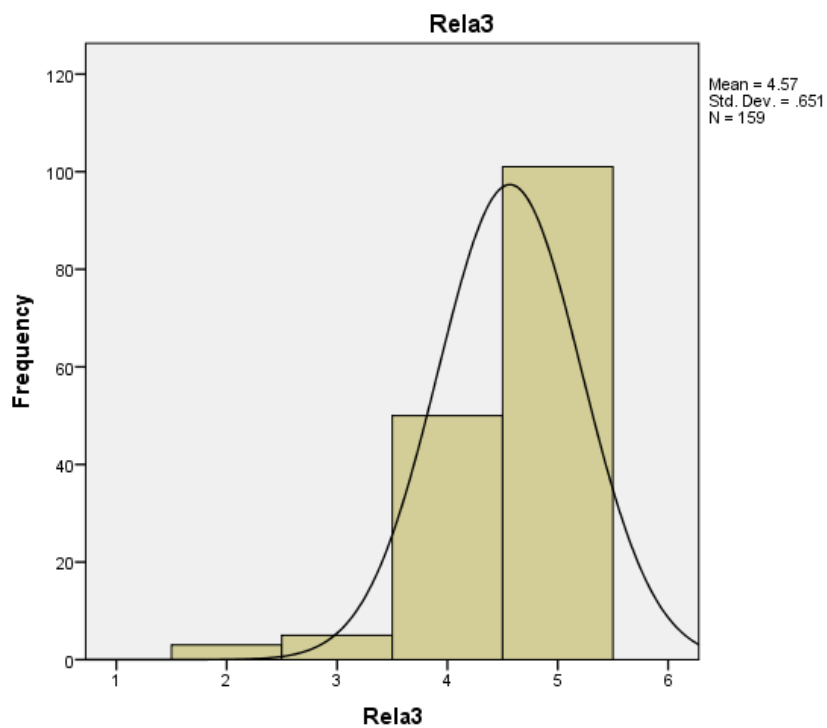
Teacher's Relationship	$\bar{x}$	S.D.	Level
Teacher's communication about music learning of children during class.	4.55	0.570	Very high
Teacher's communication about music learning of children after class.	4.13	0.820	High
Importance of teacher's communication about music learning of children.	4.57	0.651	Very high



**Figure 4.26 Parent-Teacher interaction: communication during the class**



**Figure 4.27 Parent-Teacher interaction: communication after the class**



**Figure 4.28 Parent-Teacher interaction: Teachers' care about discussion with parent concerning the study of the children**

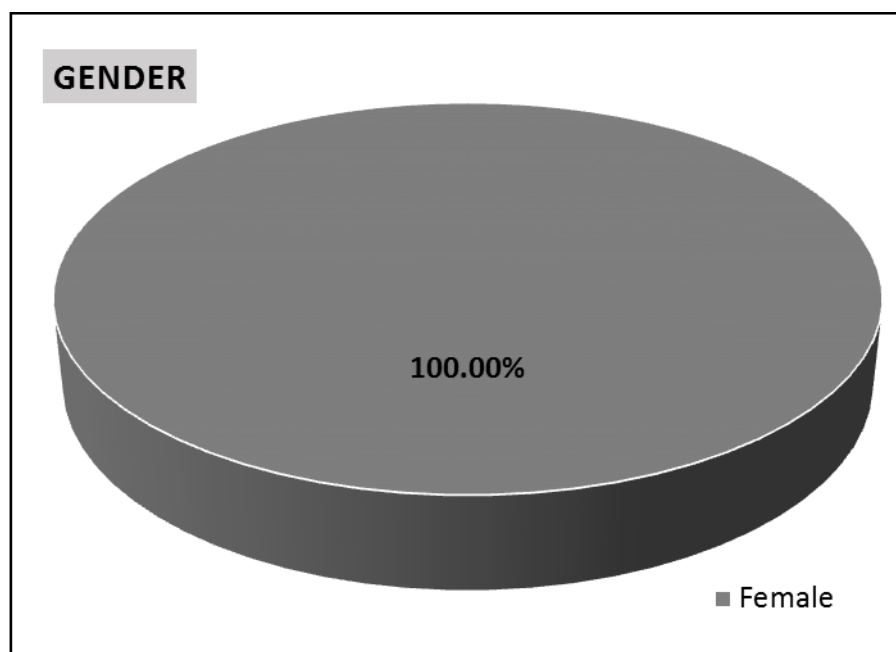
As the Parent-teacher interaction show in table 4.11, “Importance of teacher’s communication about music learning of children” has the highest mean score ( $\bar{x} = 4.57$ , S.D. = 0.651, Very high level) next below was “Teacher’s communication about music learning of children in class” ( $\bar{x} = 4.55$ , S.D. = 0.570, Very high level) and “Teacher’s communication about music learning of children after class” ( $\bar{x} = 4.13$ , S.D. = 0.820, High level), respectively.

#### 4.1.3 Part 3: Demographics information (Teachers)

The demographic information of respondents was consisted of gender, level of education in music. In this part, researcher utilise the descriptive statistic to analyse by frequency and percentage in each question.

**Table 4.12 Gender: Teachers**

Gender	N	Percentage
Female	7	100.0
Total	7	100.0

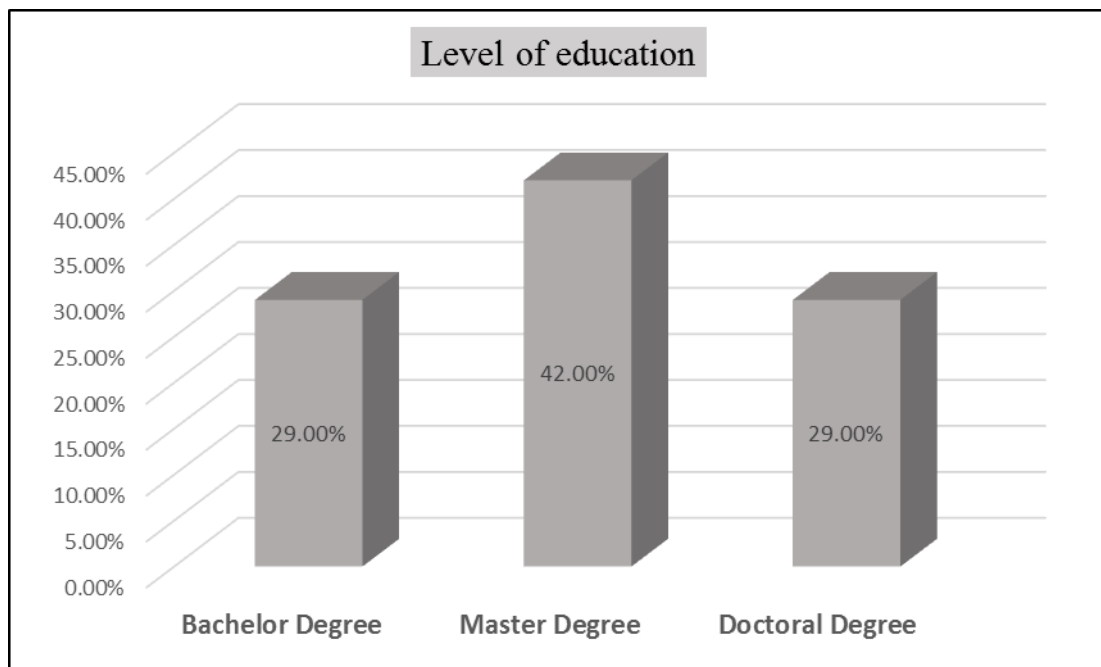


**Figure 4.29 Gender: Teachers**

The figure 4.28 and table 4.12 presented the results of the gender of participants. The outcomes found that the majority of gender respondents were female for 7 persons (100.0%).

**Table 4.13 Level of education (Teachers)**

Level of education	N	Percentage
Bachelor Degree	2	29
Master Degree	3	42
Doctoral Degree	2	29
Total	7	100.0



**Figure 4.30 Level of education (Teachers)**

**Table 4.14 Teacher Training course**

Teacher No.	Kodály	Dalcroze	Orff	Music for little Mozart	Other
Teacher 01		✓			
Teacher 02			✓	✓	✓ Teaching 20 <sup>th</sup> century piano by Dr. Nopanand Chanorathaikul
Teacher 03	✓	✓			
Teacher 04	✓	✓	✓	✓	✓ Method book Alfred
Teacher 05	✓				✓ Method book Hal leonard
Teacher 06		✓	✓	✓	✓ Music therapy workshop by Dr. Dena Register
Teacher 07					✓ Method book Hal leonard, Choral workshop by Remon Lijuco

The figure 4.29 and table 4.13, which illustrated the respondent's level of education, found that the most of respondents was Bachelor Degree accounted for 74 persons (46.5%) next below was Doctoral Degree accounted for 71 persons (44.7%) next below was Master Degree accounted for 13 persons (8.2%) and the lowest group was Below Diploma accounted for 1 persons (0.6%).

#### 4.1.4 Part 4: Attitudes of teachers towards parental involvement in music learning of children.

This part contained attitudes of teachers towards parental involvement in music learning and Teacher-parent interaction towards involve in music learning of children. The statistic applied to this sector was descriptive statistics that are mean and standard deviation.

**Table 4.15 Attitudes of teachers towards involve in music learning of children**

Attitudes	$\bar{x}$	S.D.	Level
Parents can support the music learning of children.	5.00	0.000	Very high
Importance of the parents to involve in music learning of children.	5.00	0.000	Very high
Importance of the parents to join the music class with children.	5.00	0.000	Very high
Level of successful in music learning from joining the music class with children.	5.00	0.000	Very high

Table 4.12 explained the attitudes of teachers towards involve in music learning of children. The result show that “Parents can support the music learning of children”, “Importance of the parents to involve in music learning of children”, “Importance of the parents to join the music class with children” and “Level of successful in music learning from joining the music class with children” have the full mean score ( $\bar{x} = 5.00$ , S.D. = 0.000, Very high level).

**Table 4.16 Teacher-parent interaction**

Parent's Relationship	$\bar{x}$	S.D.	Level
Parent's communication about music learning of children in class.	5.00	0.000	Very high
Parent's communication about music learning of children after class.	4.14	0.690	High
Importance of parent's communication about music learning of children.	4.57	0.535	Very high

The Teacher-parent interaction score were show in table 4.13, the highest mean score was “Parent’s communication about music learning of children in class” ( $\bar{x} = 5.00$ , S.D. = 0.000, Very high level) next below was “Importance of parent’s communication about music learning of children” ( $\bar{x} = 4.57$ , S.D. = 0.535, Very high level) and “Parent’s communication about music learning of children after class” ( $\bar{x} = 4.14$ , S.D. = 0.690, High level), respectively.

## 4.2 Results from focus group

These results are transcribed from a recording of academic discussion titled “Parental Involvement in the development of young piano students” and the researcher myself acted as the moderator at this forum.

In this discussion (focus group), the researcher purposively selected the sample from those who were qualified according to the researcher’s requirements (i.e. those who were able to provide useful information to this research). Data were derived by inviting seven representatives of teachers for piano group-classes in the Music Education Program for General People, Mahidol University (both from Paragon and Seacon Square branches), two representatives of parents (one from mothers and another from fathers) who used to send their children to attend a piano group-class, including one music educator who has experience in caring for young children piano course from a musical school as well as who is a famous piano teacher with

experience in teaching piano for over 20 years, spending time with children, coordinating, and talking to parents as an advisor because he was once the head of the Piano Department at Chintakarn Music Institute where he advised the parents to discuss their problems. All of which acted as the representatives in providing information on the proper guidelines for parents to be involved in the support, motivation, and setting of goals and expectations to their children. These behaviors represent the involvement of parents that allow their children to be successful in learning piano. In addition, interaction between teachers, parents and students through communication and responsibility among parents and teachers are significant keys to make children's piano lessons successful. During the discussion (focus group), the researcher recorded the video for data collection. The issues discussed were based on the research questions as follows:

**4.2.1 Research question 1: What are the attitudes of parents and teachers towards the participation of parents to encourage their young children to learn piano?**

According to the discussion, the participants had comments in the same direction regarding the participation of parents to encourage their young children to learn piano. Teachers considered that parents are responsible for taking care of their children because young children (i.e. those aged between 5 and 8 years old) are not mature enough to control themselves to take responsibility for their learning alone since there is difficult and complicated content. The presence of parents sitting with their children, helping take note of homework, and taking care of and practicing homework instructed by teachers at home allows children to learn music more successfully. This is consistent with opinions of the fathers and mothers who used to send their children in piano lessons. They considered that children in this age are still naughty so with the parents in the class teachers can teach more content. Moreover, they considered that joining the class is deemed as a responsibility that parents should have and they were pleased to attend the class with their children because they can know the development of their children and help their children to practice according to the steps instructed by teacher in the class. Finally, participating in the class allows them to learn as well as creates a closer relationship between parents and children.

One of the representatives of the parents mentioned her feeling of participating in piano group-class with her child that:

“I can learn along with my child. By sitting next to him and gently teaching him together with the teacher, I feel that my child and I are close to each other. As I can answer every question from my child, she feels that his mom can do it and this makes the child feel a little challenging and fun and therefore do not give up the piano lessons because she wants to do like his mom”.

In addition, another representative of the parents commented that despite no musical background, the parents can attend the class with their children and learn step-by-step from the teacher as well as can even teach their children at home if they are willing to do so. Representatives of the teachers and music educator also commented in the same direction. One of the teachers gave an interesting opinion on the participation of parents in the class that:

“With joining the class with their children, the parents can understand the teacher’s process of teaching piano, as well as reasons and requirements of piano lessons, such as placement of fingers and suitable position, including the content and teaching methods that teacher will explain in the class. Upon returning to teach their children at home, the parents teach with good understanding why the teacher instructs so. They can explain things rationally with real understanding”.

However, even the representatives of teachers and parents, including music educator, had the same opinions and agreed in terms of the participation of parents to take care of their children in the piano course both by joining the class and observing their children’s practice at home, one issue raised for discussion was the age of learners. Music educator gave an interesting opinion that:

“Joining the class by the parents must take into account the age of the students. For learning piano by young children, those aged between 5-8 years are studying in a kindergarten and a primary school and naturally they need to be part of the social group and their friends. When practicing music at home alone, they

may feel lonely. In addition, since they are normally naughty, their parents nearby can pass on the musical knowledge to their children so that the children do not feel lonely and therefore there is a continuity of knowledge from school to home”.

However, once the children grow up with their own ideas, they will more obey to their teachers than their parents. This may be because their parents may teach them in a different way than they have learnt from their teachers at school, such as the way to count the rhythm by counting the numbers or by tapping. These different ways of teaching may cause the children confused and the negative result may eventually occurs, in which the parents must be cautious. Nevertheless, the representatives of all parties agreed on the participation of the parents in their children’s piano class, but considered that a close participation, including joining the class with their children, can be useful only for young children. Once they grow up and have their own ideas, a private class will be better with a distant support from their parents.

#### **4.2.2 Research question 2: What are the practices of the parents to encourage the piano learning in young children, including support, motivation, and setting of goal and expectation?**

##### **Support of parents to encourage the children in learning piano**

The discussion (focus group) started with the physical needs, including the supports of music instrument, arrangement of appropriate practicing room, equipment, and finance for promoting musical education, such as attending a music camp or concert as recommended by their teachers. One of the teachers provided a comment towards these physical needs that:

“As a piano teacher, I see that the students should have a real piano at their home when they are beginning the lesson. If their parents cannot afford such piano, they may rent one or should buy an electric piano instead of using a keyboard. This is because the keyboard has an effect on the fingers’ development and on the children’s listening skill. Since the keyboard’s touching space is lighter than those of piano, the development of the student’s fingers

can be negatively affected and thus this can cause a direct effect and the students cannot control their fingers while playing a real piano. Moreover, the keyboard's sound is not as clear and sharp as those of the real piano so this can have an effect on the student's listening development. Teachers are strongly required to develop the listening skill of their students whose listening skill is developing. After this age, without a proper development, their listening skill will gradually decrease based on their years of age. This can damage the students themselves as a good listening skill is deemed very important for learning music". At the same time, both parents and musical educator agreed on the parents' support by buying a music instrument or renting a real piano for their children in order to develop their musical and listening skills. One representative of the parents provided an opinion on the support of buying a good music instrument for children that:

"When a child begins to learn the piano, it is necessary to have it at home. According to the data research, a keyboard cannot meet the student's needs in terms of finger and listening skills. In addition, the teachers recommend buying a real piano. Therefore, I searched the information of buying a second-hand piano with a cheaper price than a first-hand piano. Before making my decision to buy, I searched the information both by asking the piano teacher and finding the information myself. Finally, I bought a second-hand piano made in Japan for my child practicing at home. From my personal experience, the sound of a Japan-made piano with reconstruction has a better sound than a new one in Thailand mostly imported from Indonesia. This is regarded as a better choice for parents who are unsure whether their child will learn the piano continuously than buying a keyboard or electric piano".

According to the comment given by this parent, the meeting participants provided additional comments on the benefits when the parents buy a real piano for their children. Teachers and musical educator agreed on this point that the support of a

good music instrument for children is considered a factor that the parents can provide and that results in a negative impact on the student's musical development.

Regarding the arrangement of musical environment to promote the students, the representatives of the teachers agreed on the provision of an appropriate environment at home, practicing area, and piano location, where there are no many people coming around at all times that may disturb the young student's concentration during their learning. Both practicing area and piano location should be suitable and proportional that is an important part the parents can deal with in order to ensure the students are concentrated and practice their piano effectively.

“As a piano teacher, I always suggest the parents on the arrangement of their practicing room that can have a direct effect on their children's concentration. A piano should be located in a private area, not an area where other people in the home walk around at all times because the child can be easily distracted”.

From the above-mentioned comment, the representatives of the parents and the musical educator agreed that an appropriate arrangement of the practicing area can have a direct effect on the student's concentration. When the student regularly practices, the quality practice can thus result in a better musical development. Parents added that the concentration during practicing can be applied to other subjects both at children's school and daily life. For the support of musical education materials, including concert CDs and DVDs, all parties in the discussion considered that the Internet has now become a handy tool for general people, including mobile phones and tablets. With these devices, the users can download the songs and record the concerts and piano performances of well-known musicians that can be easily and rapidly accessed with a cheaper price than CDs.

Representatives of the parents have relied on this method to support the listening skill for their children. Instead of buying CDs, they bought a mobile phone or tablet that can use the Internet, which can access the songs and download the song notes more conveniently. This can save both time and money for buying outside and is a simple way of support that the parents can do.

Next, the psychological needs include provision of willpower and praise when their children can play a song, inspiration for children by playing a song for

children or showing the performance pictures or videos, positive advice for children, support of time by joining the class with their children, practice with their children at home, and attendance at the concert of their children, which can provide a mentally positive support for musical learners.

According to the discussion, all parties provided their comments in the same direction regarding the creation of willpower for the student. Teachers opined on a mentally positive support for the student in terms of praise and willpower. They considered that the parents are a significant influence on the student's mind. When the students are expressing their musical talent and receiving praise from their parents, they are committed to performing contiguously, although the homework is difficult for them. Support with praising allows them feel worthy and taken care of by their parents. Naturally, children at this age need themselves to be interested by their parents. With being praised on what they have done, they will be happy that they can make their beloved ones happy. Therefore, the parents' expression of praise should be done. This is consistent with the musical educator's interesting advice that:

“Praise and willpower make the children know that their parents are looking after them, not leaving them alone”.

“Instead of intimidation or reprimand at all times, the praise makes the children feel they are worthy and this can have a long-term positive effect on them”.

“If they do not feel the worthiness, they will learn the music together with their friends only for a while. Most children have dropped off the musical class because they did not feel that what they have done is good. Moreover, when they are facing with a difficult song without a good support from their parents, they will no longer have willpower to learn”.

Parents opined on the praise that they usually praise together with teaching and inspiring their children. Representative of the mothers normally plays songs from YouTube for her child by selecting those playing the same songs as her child's with better skills. While her child is watching, she always teaches and inspires at the same time that:

“You have played well and try practicing a bit. If you like to be excellent as those in the video, you must try and I will stand by you”. Both musical educator and teachers agreed on this method and suggested that it can help create a positive support for the student’s mind. When the student has a good willpower to learn, their learning will be successful more easily.

The point of mental support for piano learners is very important. All parties in the discussion strongly agreed and promoted the role of the parents in this regard by participating in the support of time for their children and providing their cooperation to attend the class with their children. This musical institute requires the parents to join their children’s class as seen in the sample group in this study. This piano group-course requires the parents to join their children’s class in order to assist their young children by noting the homework, memorizing the teaching method recommended by the teacher, and helping their children’s practice at home properly. Moreover, the representatives of the teachers explained the parents’ responsibility in joining their children’s class in order to take care of their children because there are many contents in the class. With these practices, the student’s learning can be better effective since the parents can pass on the knowledge obtained from the teacher in class to their child at home.

“Support of time to take care of children by their parents can allow the teaching meet the plan established by the teacher. However, the parents who take care of and attend their children’s class should be the same ones to ensure a continuous understanding that can have a direct effect on the student’s learning”.

At the same time, the parents considered that providing a support of time, joining the class regularly, and standing by their children during practicing at home can create a good musical development for their children as well as a closer relationship between the parents and their children. Representative of the mothers opined that:

“Some parents are sometimes worried that the song their children are playing is too difficult and therefore those without musical background may not be able to read the notes. However,

children just want a care from their parents. With their parents nearby during practicing like they do at school, they will have willpower to practice their musical skill”.

Musical educator added that “With their parents nearby during practicing, the children feel encouraged. However, this depends on the children’s age. It is good for a young child whose parents are sitting closely and providing praise and willpower. On the other hand, when the child grows up and has own ideas, he or she may sometimes want to do it by oneself with no any person nearby”.

Totally, all parties in the discussion considered that the parent’s supports for both physical and psychological needs are all important for young piano learners who are closed to their parents. Since these children are too young and cannot lean and control themselves to do various missions assigned by their teachers alone, their parents’ supports both at school and home can ensure their better achievement.

#### **Parent’s role to motivate the children in learning piano and practicing**

During the discussion on the motivation of learning piano for young children, the meeting participants considered that the motivation should be provided after the parents have given a financial support by buying a music instrument and a mental support. They considered that it is natural for humans that when we do a thing regularly and familiarly, our treatment on that thing will be declining at the end. Only the parents’ support may sometimes not be enough.

All parties accepted that the parents’ motivation together with their support can result in a better effectiveness of learning. There are many ways of motivating the learners for their alertness and achievement. However, the methods that have been widely accepted by the researchers are, for example, motivation by word, reprimand or punishment, rewarding when the children can do well or develop themselves in terms of music, and discipline of musical practice by scheduling and supervising their practice on a regular basis. The meeting participants discussed on various subjects with the following conclusions:

As for the rewarding when the children can do well, the meeting participants provided different comments at first. One of the representatives of the teachers opined that:

“My personality is a kind teacher so I often suggest the parents to use this method to motivate their children’s practice. When the children willingly practice their skills and do well, their parents will bring them to an ice-cream shop that they like or have requested prior to their practice session. When I am teaching and seeing any student who can do well, I will provide them a sticker. I personally see that this is a good way of motivation because the children at this age like stickers so they intentionally learn and practice their homework song so that they can get a sticker as their reward”.

Another male representative of the teachers does not use this method; rather he uses a motivation by word. He considered that giving the children with stickers is not his way of teaching. Musical educator provided a comment on this topic that:

“Rewarding is not wrong, but it only depends on the personality of each teacher. I think that it also depends on how the parents treat their children. Some parents reward their children who do well, but other parents consider that rewarding at all times is not good. Both teachers and parents must mutually understand whether they will use a method of motivation by rewarding, and if they do not want so, they should discuss what alternative ways of motivation can be used”.

For this topic, both representatives of the fathers and mothers suggested that:

“Normally, we use this method for some, not every, time because it may spoil our children. Regarding the teacher’s rewarding, we personally think that it is a kind of motivation for the students without any damage”.

### **Motivation by punishment or reprimand**

For this topic, the meeting participants opined consistently that they do not agree on the punishment for motivating the students to learn or practice piano

intentionally and that the reprimand can be used only in an appropriate situation. Parents should not reprimand with their emotion and regularity, rather they should reprimand their children with a good reason why they reprimand and what their children should act.

One representative of the teachers considered that “both teachers and parents should not reprimand their children emotionally. Reprimanding should be meaningful with a good reason why they reprimand and what their children should act”.

In addition, like the first teacher’s comment, another representative of the teachers suggested the parents how to motivate by reprimanding their children that:

“Parents should not reprimand their children regularly; rather they should do so only in a serious case. This reprimanding can make the children memorize and correct what they have done. A regular reprimanding can create a familiarity so when the parents want to reprimand to motivate their children during learning piano, it may not work”.

Furthermore, the meeting participants also considered that the motivation by word for the children should sometimes take into account the situation and reason. If the teacher or parents think that the children’s performance is decreasing, they should consider the reason and situation where the children are facing before punishing or reprimanding. For example, when a child is required to learn more subjects, he or she cannot manage the time to practice piano as he or she used to do. Reprimanding this child without asking the reason can discourage him or her and finally the child drops out.

Therefore, talking and making a mutual understanding is a thing that the teachers and the parents should do together regularly. However, if the teacher or the parents consider that it is because of the children’s laziness, they can reprimand. In addition to the reprimanding, the motivation by word can sometimes mean a non-serious, but mentally-sensitive, punishment. Another representative of the teachers mentioned that he often orders a child to sit on a chair designated as “Chair for a stubborn child”. When any children do not learn intentionally or disobey, they will be called to sit on such chair. With this method, the children will be shy and ashamed without using a serious punishment. Parents can also use this method at their home.

Both parents and musical educator agreed on motivating the children with punishment or reprimanding that this method should be used as necessary only. This motivation is essential as part of the parents' duty to encourage their children during learning piano.

### **Discipline and regular schedule of musical practice by parents**

In the discussion, both representatives of the teachers and musical educator opined that the parents' participation in establishing a discipline and regular schedule of musical practice should be done because they are close to their children as well as this can cultivate the discipline and responsibility to the children in other subjects.

One of the representatives of the parents commented on this matter that:

“Normally, because of my work, I have no much time for this matter. However, I think that practicing is very important for learning music that must perform regularly. If any day I will arrive at my home late, I usually call and tell my child's nanny or mom to let my child start practicing her piano and I will listen to her song later. If we are busy with our work and cannot monitor the practicing continuously, our children can have no regular practice. As a result, bringing them back to their practicing discipline is a difficult task and it likes they need to restart gain”.

In addition, the representatives of the musical educators and teachers considered that for learning music the practicing should be regularly done and that establishing a practicing discipline is the parents' duty in order to cultivate the responsibility of good learning. For young children, their parents may provide their care and motivate their children to practice according to the specified plan. When these practices have been conducted on a regular basis, the children will bring both discipline and responsibility with them when they are growing up with no need of their parents to motivate them at all.

Musical educator provided an interesting comment that: “Practicing piano at this age takes only fifteen minutes per day, which is better than practicing seriously and intensively just last two days before learning. Arranging a practicing schedule by the parents is good because there should be a regular review for any type of learning,

especially for piano learning. In particular, young children need a repetition of actions. If there are sometimes intervening activities, such as Sports Day or travelling, their practicing must stop, and in this case the parents are required to bring their children back to their normal life and to practice piano as usual”.

“Establishing a discipline and a regular schedule of practicing is regarded as one of the parents’ practices that can help their children to learn piano successfully. If the parents see the importance of this matter, their children can feel accordingly”.

One of the representatives of the teachers provided an interesting idea on the discipline of regular practicing that:

“Practicing piano should be prioritized as same as brushing our teeth. Even we are too busy, we all must brush our teeth”. The meeting participants agreed on cultivating the discipline of piano practicing to the learners.

### **Setting of goal and expectation of parents towards their children in piano class**

This topic means that the parents have thought since they sent their children to the class. According to the research, it can have a direct impact on the parents’ behavior of support and encouragement. This goal and expectation of the parents in each family come from different reasons. Representative of the fathers mentioned his goal and expectation of sending his child to the piano class that:

“Personally, I like to listen to the music and think that learning music creates a concentration for the learners, which can also have a positive effect on other subjects”.

Representative of the mothers, whose child was once successful in a school-level piano contest, opined that “I expect my child to learn the music successfully as her talent in the future. I think that the current sociality needs a wide knowledge. For studying further in the secondary education and university, the portfolio is needed. Receiving a reward from a piano contest can provide my child a good portfolio that can be applied in a higher level of education”.

In addition to the comment from the representative of the parents on the parents' expectation of sending their children to the musical class, the teachers also opined on the importance of setting the goal and expectation of the parents. They considered that setting the goal and expectation of learning piano successfully is another significant factor that the parents should take into account because learning piano needs planning in advance so that the learning proceeds in the proper direction. Representative of the teachers and musical educator considered that after the parents have set their clear goal and expectation, the next thing the teacher should do is to talk with them. Communication prior to the class can ensure it will be finally successful because both teacher and parents can help each other to perform according to the plan or the goal established. This can have a positive impact on the learning. Moreover, the musical educator commented on setting the goal and expressing the parents' expectation by means of communication with the children that: "In every type of learning, setting a goal is always a must and the parents should communicate with the teacher and their children. Once the children have known the learning goal set by their parents, they can be reminded of being looked after by their parents at all times. However, setting the goal and expectation of the parents must be in line with the student's age as well as the children should also be allowed to participate in setting such goal, which can have a long-term positive effect to them because they do it with their own understanding".

The meeting participants agreed that commonly setting the goal by teacher, parents and child is better than only following the parents' goal and expectation.

### **Setting of goal and expectation of parents in their children to exam a grade test and piano competition**

Setting the goal and expectation by the parents of sending their children to a piano class mostly focuses on the success of grade test and piano contest. Parents often provide a support and encouragement to achieve their expectation. This goal is deemed as a core target of these parents. When the children have learnt piano for a while and are faced with a grade test or piano contest, their parents and teacher will clearly see the better musical development of their children. This is one of the ways of

evaluating the students in terms of their musical talent after learning the music for a while. It is natural for the parents who always need to see the better development of their children in various subjects. Representative of the teachers opined on this topic that:

“In one year, the teacher will set a goal of developing the children’s musical learning. One of the ways of measuring and evaluating the musical ability that has been commonly accepted by the musical teachers is to send their students to a test board. There are two popular test boards in Thailand, including the test board of the Associated Board Royal School of Music, London, and the test board of the Trinity College of Music, London. Both test boards will assign their examiners to score the students. Generally, like the classes at school, there are eight grades that are evaluated based on the difficulty of the song by starting from grades 1 to 8. Parents, who send their children to a piano class, often know, accept and encourage their children to this type of grade test”.

Representatives of the teachers, parents and musical educator considered that this grade test is a kind of goal setting. Therefore, passing the grade test with good score is expected by all parties because it means a successful learning. The test result also allows the teacher and children to know the defects that must be corrected and to properly set other goals at a higher level of learning. However, if any family is afraid of making their children too tense by this grade test, setting the goal or expectation may be changed into just joining a concert. Musical educator opined on this regard that:

“Some parents are afraid of making their children too tense when experiencing a grade test or piano contest so they send their children to a piano class without setting any goal or expectation. Learning piano without joining any grade test or contest can result in a negative effect because the children often play only the songs they like and avoid the songs with some techniques that they cannot perform well. For example, if they cannot well play a song with much using their fingers, they will

avoid and ask their teacher to play only the songs requiring their left-hand cords; as a result, they will have a better musical development because they play only the songs with repeated techniques”.

The meeting participants concluded on this topic that “all parties must communicate and share their comments to each other, including what the teacher wants to teach, what the parents expect and want from sending their children to a piano class, and what the students need. However, young children may not be mature enough to know what the best thing for them is. Thus, the parents are required to communicate to the teacher on a regular basis in order to plan, develop and follow such plan as well as to finally achieve the goal and expectation set.

#### **4.2.3 Research question 3: How is the parent-teacher interaction related to the encouragement of piano learning in young children?**

##### **Parent-Teacher Interaction**

The meeting participants regarded the parent-teacher interaction as a key of the parents’ participation in encouraging the musical learning in young children. This interaction includes the communication between the teacher and the parents, the responsibility that the teacher assigns to the parents to take care of their children during practicing, the reporting of progress between the teacher and the parents, and the establishment of guidelines to encourage the better development of piano learning. The meeting participants agreed on the importance of the communication between the teacher and the parents and considered that this communication is the best way of encouraging the piano learning in the children, especially young children. This communication covers all parts of the piano learning, including the communication on ensuring the proper practicing, the communication between the teacher and the parents to find a way of solving the student’s problems, and the communication on making a mutual understanding with regard to the planning and information. In addition, the meeting participants considered that this communication is very important even the parents do not know how to take care of their children. Communication with the teacher can provide the parents a guideline to ensure a proper learning of music for

their children as well as an opportunity to share their comments so that the teacher knows the personal characteristics of the children and the problem occurred at home. With this communication, the teacher can understand the situation and find a way of solving the problem appropriately. The meeting participants proposed a channel of communication between the teacher and the parents via technology and mobile phone applications, such as Line. Every piano teacher selected by the researcher in this discussion uses this technique to communicate to the parents and to provide the information through Line Group or Facebook. They considered that this is a quick channel of communication that can approach the parents. Similarly, the parents themselves can send the video file of their children's practicing so that the teacher can see and suggest whether they are practicing properly. In addition, when there is any problem that needs to ask the teacher during the week of learning, they can contact the teacher without waiting until the learning day or using only a phone call.

In addition, the representatives of the parents considered that in learning piano in group at school, the teacher tries to communicate and make an understanding sufficiently and emphasized that they themselves need to be enthusiastic and careful to what the teacher teaches in class. When they and their children do not understand in any content, what the teacher is trying to tell should be noted and asked at the end of the class. According to their personal experience, the teachers provide good cooperation in answering the questions and providing advice, which is better than making an understanding by themselves and teaching their children falsely.

#### **4.2.4 Research question 4: What are the suitable information for parental involvement toward their children music learning?**

In focus group, all representative discussed the way to promote parents' role to develop their children to study piano. The researcher will describe some information about this topic but the suitable information for parental involvement toward their children music learning in completely will be show in the chapter 5 which, the research has combined the result from questionnaire and focus group.

*Parents' role to develop their children to study piano at class:* all representatives agreed that a responsibility that parents should have and they were pleased to attend the class with their children because they can know the development

of their children and help their children to practice according to the steps instructed by teacher in the class.

*Parents support (physical needs) to develop their children to study piano:* all representatives have agreed that an appropriate arrangement of the practicing area can have a direct effect on the student's concentration. When the student regularly practices, the quality practice can thus result in a better musical development. Parents added that the concentration during practicing can be applied to other subjects both at children's school and daily life. For the support of musical education materials, including concert CDs and DVDs, all parties in the discussion considered that the Internet has now become a handy tool for general people, including mobile phones and tablets. With these devices, the users can download the songs and record the concerts and piano performances of well-known musicians that can be easily and rapidly accessed with a cheaper price than CDs.

*Parents support (psychological needs) to develop their children to study piano:* The point of mental support for piano learners is very important. All parties in the discussion strongly agreed and promoted the role of the parents in this regard by praise and admiration. Naturally, children at this age need themselves to be interested by their parents. With being praised on what they have done, they will be happy that they can make their beloved ones happy. Therefore, the parents' expression of praise should be done.

*Parent's role to motivate the children in learning piano and practicing*

All parties accepted that the parents' motivation together with their support can result in a better effectiveness of learning. There are many ways of motivating the learners for their alertness and achievement. However, the methods that have been widely accepted by the researchers are, for example, motivation by word, reprimand or punishment, rewarding when the children can do well or develop themselves in terms of music, and discipline of musical practice by scheduling and supervising their practice on a regular basis.

### **Setting of goal and expectation of parents towards their children in piano class**

This goal and expectation of the parents in each family come from different reasons. Representative of the teachers and musical educator considered that after the parents have set their clear goal and expectation, the next thing the teacher should do is to talk with them. Communication prior to the class can ensure it will be finally successful because both teacher and parents can help each other to perform according to the plan or the goal established. This can have a positive impact on the learning. Moreover, the musical educator commented on setting the goal and expressing the parents' expectation by means of communication with the children that: "In every type of learning, setting a goal is always a must and the parents should communicate with the teacher and their children. Once the children have known the learning goal set by their parents, they can be reminded of being looked after by their parents at all times. However, setting the goal and expectation of the parents must be in line with the student's age as well as the children should also be allowed to participate in setting such goal, which can have a long-term positive effect to them because they do it with their own understanding".

### **Parent-teacher interaction related to the encouragement of piano learning in young children**

All participants agreed on the importance of the communication between the teacher and the parents and considered that this communication is the best way of encouraging the piano learning in the children, especially young children. This communication covers all parts of the piano learning, including the communication on ensuring the proper practicing, the communication between the teacher and the parents to find a way of solving the student's problems, and the communication on making a mutual understanding with regard to the planning and information.

## **CHAPTER V**

### **DISCUSSION**

Chapter five summarizes the results of this study according to the research questions. This chapter includes a discussion of findings that will enhance the understanding of research data, which came from the questionnaire developed by the researcher and from the focus-group discussion. This questionnaire was distributed to 159 parents, as the sample, who sent their children to the piano group-course of the Music Campus for General People, Mahidol University, Siam Paragon and Seacon Square (Srinakarin) branches, during January – March 2015. The 159 sets of questionnaire were completely answered in all questions and could therefore be statistically analyzed. In the focus-group discussion, the researcher chose the sample according to the researcher's criteria, i.e. they are suitable and directly involved with the study and can provide their responses to the research questions. The sample includes 5 piano teacher representatives, 1 mother representative, 1 father representative, and 1 piano expert (music educator) of a music institute, who all assembled together to clarify all research questions.

#### **5.1 Discussion of findings**

These following figures and their discussions presented the conclusion from the results. It showed that Personal information of parents, attitudes of parents, personal information of teachers, behaviors of parents in terms of their support, motivation, and setting of goal and expectation that can affect the piano learning development of their children. Moreover, it presented the suitable information for parent, teacher and others who have related in young piano lessons can adapt to develop parental involvement in child's music learning.

### 5.1.1 Personal information of parents that influence the piano learning development of their children

**Table 5.1 Gender**

Gender	N	Percentage
Male	50	31.4
Female	109	68.6
Total	159	100.0

**Table 5.2 Level of education**

Level of education	N	Percentage
Below Diploma	1	0.6
Bachelor Degree	74	46.5
Master Degree	13	8.2
Doctoral Degree	71	44.7
Total	159	100.0

**Table 5.3 Monthly income**

Monthly income	N	Percentage
Below 50,000 Baht	2	1.3
50,000 - 75,000 Baht	28	17.6
75,001 - 100,000 Baht	35	22.0
Above 100,000 Baht	94	59.1
Total	159	100.0

**Table 5.4 Parents' music ability**

Parents' music ability	N	Percentage
Yes	57	35.8
No	102	64.2
Total	159	100.0

Table 5.1, 5.2, 5.3, 5.4 present that most parents who joined their children's class were female (68.8 percent from a total population of 159 people). 74 parents (46.5 percent) obtained a bachelor's degree, regarded as general educational level, followed by 71 parents (44.7 percent) who obtained a doctor's degree, regarded as highest educational level, and lastly 13 parents (8.2 percent) who obtained a master's degree. Only one parent completed the study under the university level. This indicates that the educational level of these parents is at a high level and relates to their salaries. 94 parents (59.1 percent) earned their monthly income (combining both husband and wife) of more than 100,000 THB. This result relates to the parents' participation in their children's learning. Previous study stated regarding the relationship between the economic status and educational level of the family and the student's success of music learning that "Parents' socio-economic status, education, cultural background, occupation and attitudes/beliefs related to their children determine the type of involvement they will have in the music development of their children. Generally, a stable family provides the child an environment where learning can be natured with no external pressure or worries" (Howe & Sloboda, 1991a). With respect to the presence or absence of musical background of the parents, according to the data obtained from the questionnaire and the focus-group discussion, most parents had no prior musical background (64.2 percent). However, according to the focus-group discussion in the meeting among the piano teacher representatives, music educator representative, and parent representatives, mothers had no musical background while fathers attended a piano course prior to their children's start to join a piano group-class. This can be concluded that the parents' presence of prior musical background can help supervise the learning both in class and at home. Despite no musical background, joining their children's class, providing appropriate care and

memorizing the teacher's teaching technique can all the parents to develop their own musical knowledge and teach their children at home. This is consistent with the study of Hallam (1998) who said that the parents' presence of prior musical background is deemed as their children's bonus because they can advise and suggest their children correctly during practicing piano. Conversely, despite no prior musical background, the parents who are careful and are committed to helping their children's piano learning, joining their children's class, and memorizing and implementing the teacher's teaching technique at home are good enough to help encourage their children's piano learning.

### 5.1.2 Parents' attitudes towards their participation in piano learning development of their children

**Table 5.5 Attitudes of parents towards involve in music learning of children**

Attitudes	$\bar{x}$	S.D.	Level
Parents can support the music learning of children.	4.93	0.255	Very high
Importance of the parents to join the music class with children.	4.84	0.365	Very high

The above-mentioned table shows the data of parents' attitudes towards their role of participation in their children's piano learning by encouraging and joining their children's piano learning. Parents providing their responses had the very high agreements in that they could help their children to learn piano better and they could join their children's piano class. The researcher then compared these results with the data obtained from the focus-group discussion and found that they were in the same direction. All parties, including parent representatives, teacher representatives, and music educator, commented that learning piano for early young children aged between 5 and 8 years needs their parents to join their children's class and use the teacher's advice to teach their children at home, which can help develop their children's piano

learning effectively. In addition, joining their children's piano class can help the teacher to process the teaching as expected because in this case the parents can supervise their naughty children to not disturb the class, which can directly affect the efficiency and completeness of content that the learners can obtain. Moreover, the responses of both open-ended questionnaire and focus-group discussion obtained from all parties stated that it is reasonable and appropriate that the piano group-course allows the parents' participation. All parents, who joined their children's piano class, believed that it is very useful that they can join their children's piano class because they can observe the musical development of both their own and other children and better understand the teacher's teaching and content. Initially, the mother representatives who joined the discussion believed that joining their children's piano class was tiresome because before bringing their children to this project they searched the information on piano learning for young children provided by other institutes and found that some institutes did not need them to participate in the class. However, once they had practically joined their children's piano class, they understood the reason and saw the importance of joining their children's piano class required by this course. These comments are consistent with other parents who provided the responses. They said that joining their children's piano class can enable them to see their children's development and understand the teacher's teaching as well as to bring the teacher's advice to help their children's piano practice at home, although they have no prior musical background.

The above-mentioned comments provided by the parents who prioritized their participation to encourage the piano learning in early young children are consistent with many other studies with the same direction of results that the parents are another important variable to encourage the success of musical education for their children. For example, O'Neill (2003) explored the parent's role as a music teacher to teach, supervise and provide their advice on practicing a cello, violin and piano for their children at home under a music course of Suzuki. They found that this music course prioritized the parent's participation and that the teachers should focus on providing their advice and practice to these parents to use with their children at home. They focused on the cooperation of three parties, including teacher, parents and students. Similarly, Miranda (2000) conducted a research titled "Developmentally

Appropriate Practice in a Yamaha Music School” and addressed the piano class for young children (JMC) that focused on the parent’s participation with their children’s class during the first weeks so that they could understand their responsibility, content and basic practice. In addition, in week 7 of each term, the teachers and the parents also met each other so that they could exchange their opinions regarding the music development of the students.

### 5.1.3 Teachers’ attitudes toward parental involvement in the development of young piano student.

Tables showing their highest level of musical education and comments on parents’ participation

**Table 5.6 The highest level of musical degree (Teachers)**

<b>Teacher No.</b>	<b>Bachelor Degree</b>	<b>Master Degree</b>	<b>Doctoral Degree</b>
<b>Teacher 01</b>		<i>Music Education</i>	
<b>Teacher 02</b>		<i>Music Education</i>	
<b>Teacher 03</b>			<i>Music Education</i>
<b>Teacher 04</b>			<i>Music Education</i>
<b>Teacher 05</b>		<i>Piano Performing(Classic)</i>	
<b>Teacher 06</b>		<i>Studying Music Education</i>	
<b>Teacher 07</b>	<i>Music Education</i>		

**Table 5.7 Attitudes of teachers towards involve in music learning of children**

<b>Attitudes</b>	$\bar{x}$	<b>S.D.</b>	<b>Level</b>
Parents can support the music learning of children.	5.00	0.000	Very high
Importance of the parents to involve in music learning of children.	5.00	0.000	Very high
Importance of the parents to join the music class with children.	5.00	0.000	Very high
Level of successful in music learning from joining the music class with children.	5.00	0.000	Very high

According to seven teachers responding the questionnaire, only one teacher completed the master degree in piano performing while other six teachers completed the music education. When taking into account the data regarding the prioritization of the parent's participation to encourage the piano learning obtained from both questionnaire and focus-group discussion, all teachers, including the one completing the piano performing education, agreed consistently that the parents' role in joining their children's class and in helping their children's piano practice at home should be encouraged. These results are different from some studies reviewed by the researcher. Macmillan (2003) explored the piano teachers' attitudes towards the parents' prioritization in joining their children's class and helping their children's practice. There were ten teachers who responded the questionnaire and were interviewed and half of them disagreed on the parents' participation in joining their children's class or helping their children's practice, or both. Some of these teachers possessed a musical test certificate at LTCL level given by Trinity College of Music (London), while other teachers obtained a doctor's degree. Three of five teachers, who disagreed on the parents' participation in joining their children's class or helping their children's practice, had just passed a piano grade test at the high level from different test boards.

### 5.1.4 Behaviors of parents in terms of their support, motivation, and setting of goal and expectation that can affect the piano learning development of their children.

Table shows the behaviors of parents in terms of their support, motivation, and setting of goal and expectation regarding their participation in their children's piano learning.

**Table 5.8 Parent Support: Physical Needs**

Physical Needs	$\bar{x}$	S.D.	Level
Music instruments	4.65	0.492	Very high
Music note and techniques books	4.59	0.587	Very high

**Table 5.9 Parent Support: Psychological Needs**

Physical Needs	$\bar{x}$	S.D.	Level
Support and compliment from parents	4.94	0.244	Very high
Cooperation with music class	4.87	0.358	Very high
Participation in children's concert	4.74	0.554	Very high

These table show the behaviors of parents in terms of their support, motivation, and setting of goal and expectation regarding their participation in their children's piano learning. Behaviors in terms of support are divided into physical and psychological needs. Physical needs include buying a musical instrument, providing an appropriate environment for musical practice, providing musical textbooks, notes and exercises, and buying CDs of musically talented individuals and CDs of various concerts, which can help improve the student's musical development. Psychological needs include providing parents' appreciation and inspiration by playing piano for their children, giving a willpower by sitting with their children during the class and practice at home, and attending their children's concert. Parents' behavior in terms of

psychological needs with the highest score was to provide their children an appreciation when they can play a song with the mean of 4.94. This indicates that almost all parents use their appreciation to support their children's piano learning. Parents' behavior in terms of physical needs with the highest score was to buy a musical instrument with the mean of 4.64. This is consistent with the data obtained from the focus-group discussion that agreed and supported the parents' behaviors in terms of their appreciation to give a willpower for the students. Learning piano in early young children is not easy for them because of their naughty nature. Accordingly, providing the children with a good appreciation can help encourage them to learn because at these ages they naturally need to be cared and loved by their parents. Appreciation is deemed another way of expression that can make the children understand that what they have done are correct and are satisfied by their parents. As for the physical needs, an appropriate musical instrument provided to the students in this case was piano, which is regarded as a reasonable support behavior. The discussion participants agreed that the parents should buy or rent an acoustic piano for their children because this type of piano can help enhance their children's musical development at best, including the development of their fingers, listening of notes, and playing techniques and song feelings, which cannot be obtained from an electric piano or keyboard, which was seriously disagreed among the discussion participants. Conversely, parents' behavior in terms of psychological needs with the lowest score was to inspire their children by playing piano for them. This is consistent with personal information of most parents (64.2 percent) who had no prior musical background. Thus, this way of inspiration was not a behavior conducted by most parents here. However, most parents compensated this problem by buying musical notes and textbooks that can improve their children's piano skills.

**Table 5.10 Behavioral Motivations and Expectation Beliefs**

<b>Behavioural Motivations and Expectation Beliefs</b>	$\bar{x}$	<b>S.D.</b>	<b>Level</b>
Rewards	4.28	0.856	High
Punishment*	3.11	1.194	Moderate**
Discipline in music practice	4.54	0.663	Very high
Target in grade promotion	3.97	0.856	High
Target in music competition	3.58	0.951	High

The next behavior of these parents was to motivate their children to learn piano better and its highest score was the parents' behavior of supervising their children during their piano practice. These parents prioritized this motivation by arranging an appropriate practice schedule for their children as well as by sitting nearby during their children's piano practice with the mean of 4.54, followed by the behavior of rewarding with the mean of 4.28. These results are consistent with the data obtained from the focus-group discussion regarding an appropriate practice in motivating their children's piano learning. They opined that their motivation was the next behavior that should be conducted when the supporting behavior has been performed. Naturally, any routine or habit, such as learning piano every Saturday and Sunday at the same time, can demotivate the students. Therefore, the parents' behavior of motivation can recover the children's intention of piano learning as well as cultivate their responsibility of practice as instructed by their teachers. This parents' behavior of motivation is thus an important factor that not only makes the children's musical learning better, but it also enhances their discipline and responsibility, which these children can apply to their daily life and other subjects. Conversely, as compared to other behaviors regarding their participation in their children's piano class, the behavior of motivation least conducted and agreed by the parents was the punishment of students with the mean of 3.11.\*The last physical motivation through the parents' treatment towards their children, but it relates to the psychology, was the setting of goal and expectation on the students because the parents desire their children to have a living plan. Similarly, in the piano learning, the goal and expectation set by these parents were to improve their children's musical development and in this case the

measurable thing was the setting of goal in terms of piano grade test and musical contest at different levels. However, considering the parents' priorities stated in the questionnaire, the setting of goal and expectation on the students by sending them to a grade test or a musical contest was less at a higher level than the parents' behavior of participation in other areas both in terms of support and motivation. These results are consistent with the findings obtained from the focus-group discussion in terms of the parents' setting of goal and expectation that they focused on sending their children to a grade test only because it is measurable and clearly evident showing the students' development. However, for a piano group-class, there is no any serious grade test for the students, rather there is only a test at the end of each lesson. In addition, this test occurs in the room where they are familiar and uses the songs from their normal textbooks, as well as the tester is their teacher. Together, with the age of the students and the purpose of the piano group-course that aims to establish the children's musical background, this grade test or musical contest will occur in their piano private-class in the future. As such, these parents believed that setting the goal in a contest or a grade test was deemed a long-term goal. The discussion participants opined that the parents could set their goal and expectation on their children at this level of musical education in terms of their learning concentration and love of music, which were deemed appropriate by all parties. According to the opinions mentioned above obtained from both questionnaire and focus-group discussion, there are many studies exploring the parents' behaviors in terms of their participation in their children's musical learning, including behaviors of support, motivation, encouragement, and setting of goal and expectation on the students. The results of the present study are extended from other studies found in the literature review. The researcher selected the behaviors mentioned in a number of studies that can affect the musical development of the children as well as can indicate the importance of the parents' participation in encouraging their children's musical learning.

As numerous studies pointed out, parental support appears crucial in development of skilled musical performance (Manturzevska, 1995; Monsaas and Engelhard, 1990; Sloane; et.al.). Lehmann (1997), for example, described biographical data on 14 piano prodigies (including Bach, Beethoven, Chopin, Debussy, Handel, Liszt, Mendelssohn, and Mozart) showing that 13 received a regularly supervised

practice from their family member, and that 12 lived with their teacher for a period, suggesting that the latter operated as a de facto parent. Similarly, the study of Davidson, Howe, Moore, and Sloboda (1996) with an analysis of 257 young English musicians representing five levels of musical experts found that the most successful children were distinguished by parental involvement in music lessons (e.g. receiving feedback from teachers or even sitting nearby for taking notes). Furthermore, the study of Davidson et al. also found that the most successful children had parents who increased their involvement with music once the child began learning an instrument. One final interesting aspect of these findings is that children in the highest achieving group were particularly supported by parents up to the age of 11, after which the children's intrinsic motivation to practice took precedence; in contrast, the lowest achieving children received weak initial support from their parents but saw much more forceful support during their teens as the parents made a last-ditch attempt to keep their child playing. (North & Hargreaves, 2008).

When someone studies the music, members of their family must become the student's support system. While it is not the job of parents to teach or learn to play the instrument themselves, family attitude, encouragement, help and involvement are very important factors in a student's progress. How much time and effort students put into their studies is often directly related to the amount of encouragement they receive at home. (Sdodia-Satz & Satz, 2009). In the context of music education, expectancy-value theory based on Fishbein and Azjen, (1975) addresses why people should believe that playing a musical instrument will be important in the future. Eccles, Adler, Futterman, and Goff et al. (1983) proposed that expectations and value attached to learning a musical instrument can be broken down into four components, namely attainment value (i.e. importance that the person attaches to becoming a skilled musician.), intrinsic interest (i.e. pleasure derived from playing), utility value (i.e. usefulness of playing an instrument to the person's future goals, such as their career aspirations), and perceived cost (i.e. negative reactions of friends) (North & Hargreaves, 2008). There are complex interactions between them. The Associated Board of the Royal School of Music (2009) suggested about parental expectations that you will naturally want your child to do well, and it makes sense to seek out opportunities for music-making, to encourage and reward progress, and to have goals

and targets which structure your child's learning. But this should always be in response to what your child wants. Unless he or she is happy making music for its own sakes, your encouragement simply becomes a pressure. Pressure, especially a lot of it, has a negative effect, turning music-making into a duty or chore. The child's natural reactions will be to lose motivation, and they maybe want to give up. So, considering your child's aims first, not yours. Ask what he or she wants from music – a career, a leisure activity, or opportunities for socializing. If your expectations are realistic and based firmly on what your child wants, you will be able to determine how to adapt the music education package to suit your child's needs. According to Bancroft (2007), "I have notice one big difference between musicians who move ahead and those who lag behind: families that create a nurturing environment with high expectations of music excellence tend to produce better musicians at a faster rate. One mom was determined for her son to get ahead – and he did. "

### 5.1.5 Parent-teacher interaction towards parental involvement in the development of young piano students

Tables show the parents' and teachers' comments on the priorities of communication between parents and teacher both during and after class.

**Table 5.11 Parent-teacher interaction**

Teacher's Relationship	$\bar{x}$	S.D.	Level
Teacher's communication about music learning of children during class.	4.55	0.570	Very high
Teacher's communication about music learning of children after class.*	4.13	0.820	High**
Importance of teacher's communication about music learning of children.	4.57	0.651	Very high

**Table 5.12 Teacher-parent interaction**

Parent's Relationship	$\bar{x}$	S.D.	Level
Parent's communication about music learning of children in class.	5.00	0.000	Very high
Parent's communication about music learning of children after class.*	4.14	0.690	High**
Importance of parent's communication about music learning of children.	4.57	0.535	Very high

The above-mentioned tables and charts indicate the data of the priorities of parent-teacher interaction in terms of their communication in the development of the student's learning capability. Both teachers and parents focused on the importance of mutual communication and all teachers prioritized it at a very high level so the statistical mean obtained was 5.00, which is deemed very high. The parents agreed that the teachers saw the importance of their communication to them so the mean obtained was 4.57, which is still deemed very high. Both parties agreed on the teacher's behaviors that the teachers had a good communication with the parents during the class and provided useful advice used both in the class and at home. However, at the same time, both teachers and parents believed that the behavior with least action was the communication after class \*, which is consistent with the results obtained from the focus-group discussion. Both the teacher representatives, parent representatives and music educator opined that the teaching system of this music school with a continuous class for the whole day does not allow both the teacher and the parents to have sufficient time to communicate with each other because the next class is waiting. As a result, the discussion participants suggested a communication channel that can help the teachers and parents to communicate with each other more conveniently, i.e. communication via social network, including Line application as a popular application for Thai people to send their messages, pictures and short clips. This technique was seen by both teachers and parents as a way to make their communication more convenient and rapid. When the parents have a question, they can type to ask the teacher without waiting for the next class. Also, it can send video clips of the students

to be seen by their teachers. In addition to this private Line, both teachers and parents in some classes often set their Line group to communicate the information relating to their class, such as holidays or test date for class completion. With this method, the members of this Line group, i.e. parents and teachers, can understand the details of that class. Furthermore, this Line group can be occasionally used to motivate the piano practice among the students themselves. By sending their video clips showing their songs as homework assigned by the teacher prior to the actual class date, other students can be motivated to practice their piano and play their songs as their friends seen in the clips. This can therefore be another way to encourage the musical learning.

Fisher (2010) stated about the communication with parents that the teachers should provide parents with written evaluations of student progress on a regular basis. These term reports should detail the individual student's development, including both strengths and areas of deficiency. Video-conferencing programs, such as iChat or Skype, can empower teachers with a tool to provide their instruction and support, regardless of geographic location. The technology enables the teachers to supervise or assist their students' home practice. All that is necessary to launch long-distance instruction includes a web camera, microphone, program, such as iChat or Skype, and a high-speed Internet connection.

However, the researcher opined that all of the parents' behaviors proposed, including their support, motivation, and setting of goal and expectation, which have a positive effect on their participation will be meaningless if they have no good interaction with the teachers. All parties in the discussion focused on the importance of the communication with the parents as a significant factor hidden in the suitable practice of parents' participation in all areas, that is, support, motivation, and setting of goal and expectation. The parents' uncertainty whether their behaviors expressed can encourage the musical learning of their children can be best solved by their communication with the teacher. On the other hand, the parent-teacher interaction can allow the teachers to know the student's minds and habits so they can better provide their teaching when they have known what the students are.

## **5.2 Implication for Parent, Teacher & others who are related in young piano lessons**

According to Research Question 4: what are the suitable information for parent involvement toward their children music learning? The researcher conducted this study that aimed to find how the parents' participation can support, motivate and encourage the piano learning among their young children because previous studies could not provide appropriate solutions. While there are an increasing number of Thai children who learn piano every year, many of them stopped their learning because their parents had no knowledge and understanding as to how to supervise, support and encourage this piano learning for their children appropriately. This guideline regarding the parents' participation to support, motivate and encourage the piano learning among their young children was derived from the mixed method. Questionnaires were given to the sample chosen by the researcher as the population representatives who were 159 parents whose children were sent to attend a piano group-course at Music campus for general People, Mahidol University, Siam Paragon and Seacon Square branches. In addition, a focus-group discussion was held by inviting 5 piano teacher representatives, 2 parent representatives, and 1 piano educator discuss and determine the conclusion as to how Thai parents can suitably participate, support and encourage the piano learning for their young children.

### **Young children experience VS Parental Involvement**

It should come as no surprise that early training in music can make a marked difference in the later development of an individual. Although this has been confirmed by an increasing number of studies, most parents and teachers remain uninformed on the importance of readiness training in music. Similarly, piano learners generally take up their class when they are about 5-8 years old because at these ages their muscles have been partially developed and thus they can control their fingers and arms during pushing piano keys. Despite some initial awkwardness, they will finally be able to do so with an appropriate training, proper instruction, and good care from their parents. Learning music at these ages is deemed appropriate and good for children themselves rather than learning at their older ages. Many studies indicated that those learning music at their early ages have better listening skill than those

learning at older ages (nine years old or over) or when they are an adult because their hearing sense will be completely developed during their early young ages. However, learning piano at these ages is not easy for children because of their natural naughtiness. As a result, sitting on a chair within a general piano class that takes 30-60 minutes can possibly make these children tired. In general music schools, there are mostly piano group-classes in order to help make the learners fun with the learning atmosphere together with their peers who have a similar level of musical background. Learning in group can also make them relaxed, funny and performing musical activities together with their friends, such as singing, playing a musical game, and performing in a concert. A number of studies pointed that this piano group-course is very suitable for children at these ages. Nevertheless, since they cannot control themselves sufficiently, this piano group-course often allows their parents to join the class by sitting near their children as an assistant to ensure the piano class proceeds smoothly, to help note the homework and advice provided by the teacher, and to teach their children at home.

Young children's learning piano in group can be regarded as the first experience of learning music with a real instrument for many children. Previously, some children might have learnt in a music course for early young children with no complete music instruments. Rather, such course only aims to practice the children's skills to get prepared for learning a single instrument. Therefore, creating a good experience and feeling towards the music is what the teachers, parents and other related people should take into account. Many studies found that having a good experience with regard to music during childhood can have an impact on the musical success of such person when he/she has grown. According to many interviews of popular musicians, they had a good music experience during their childhood and felt that learning music was joyful and their parents had also provided them a good support, so they were happy and have further improved their skills as a professional musician now (Sloboda, 1990; Hallam, 1997; Sloboda & Howe, 1991).

Learning piano in group is deemed the first experience of serious music learning for many children. The teachers are thus required to present musical contents to them as well as to cultivate the love and affection in music. At the same time, parents who send their children to join a piano group-class are also responsible for

supporting and motivating the piano learning of their children. Once children are starting to learn piano, the duty of their parents is beginning as well. Parents' support and motivation create a factor that causes the success of piano learning of their children. Parents' appreciation, attention and priority by joining the piano class with their children, supervising and sitting nearby during their children's practice, and establishing a practice schedule for their children on a regular basis have been commonly accepted by piano teaching experts, piano teachers, and parents whose children have been successful in music as a way to help their children to improve their musical skills more effectively.

As for the parents' presence or absence of musical experience, many foreign studies stated consistently that parents' musical talent can be deemed as a bonus for their children. However, without such musical talent, they can still know how to supervise the piano practice of their children if they are willing to join the piano class with their children and regularly communicate with the teacher (Davidson, Sloboda & Howe, 1996). This finding is in line with the researcher's results. According to data collection, it was found that 64.2 % of Thai parents have no musical talent, which is deemed high. Furthermore, most parents with musical background are not earning or working as a musician, rather they are just playing music as their hobby. Some parents have just started a piano course before helping their children practice piano at home.

### **How to support young music students?**

Parents' support to ensure a better musical development for their children can be divided into 2 parts. Physical support includes an appropriate arrangement of practice room without any distraction and a provision of music instrument with good quality, which should be considered and supported by parents because this can directly affect the learner's musical development. Although this piano learning occurs at younger ages, the parents should provide their children a real piano at home. At least, they may rent a piano instead of buying a keyboard because this can affect the learner's finger weight due to the much lighter weight of keyboard's keys. Mental support, as in any case, or inspiration and willpower, given to the students is regarded as a way to make them achieve their academic goals. In a piano group-class, the

learners firstly know the piano and are needed to learn a number of things at the same time. Encountering a difficult song that they may not be able to play in a short time and being compared to other students in the same class can discourage learners' willpower. Inspiration and encouraging words can be used to help the learners, especially young children who naturally need to be loved by their parents. Thus, receiving the inspiration and willpower from their parents can certainly provide their mind a hope and willpower to learn and practice piano continuously.

### **Practice and motivation**

Providing advice for piano practice appropriately and properly is deemed an important duty of children's first piano teacher who is required to guide, advice and motivate the piano practice. Suitable practice time for children at these ages is about 15 minutes every day under a close supervision of their parents who join the piano class with their children. However, both the learners and their parents should take into account the practice quality rather than the complete practice as scheduled. In case of any fault or interruption in any song, the parents must motivate their children to correct it according to the teacher's advice. Currently, the use of technology in the education has been generally accepted that, if it is correctly used, it can well facilitate and provide benefits to its users. Similarly, in a piano group-class with 4-10 students, it is difficult for the teacher to provide advice to the students' parents thoroughly. Chatting applications are thus used as another communication channel. According to the sample, the parents who send their children to a piano class usually set their Line Group as well as have Line or other chatting applications to communicate to the teacher, receive the relevant information, and ask for practice advice from the teacher if their children practice incorrectly or get in trouble and they cannot solve such problem themselves. With these chatting applications that pictures, videos or audio clips can be sent, both parents and teacher can communicate to each other comprehensively and clearly so it is deemed as another effective channel to motivate the piano practice of the students.

In addition, any appreciation from both parents and teacher can better provide the children with good willpower to learn than punishment. According to the data collection, the researcher found that most Thai parents regard the punishment to

their children if they do not practice their music as their last priority. This is because the teachers, parents and music education see that the appreciation can provide a positive motivation to the children's mind as well as can encourage them to love music. On the other hand, a punishment is a negative motivation that can affect the children's fear to be punished and their musical love will also be reduced, which is in contrast to the parents' initial intention as to making their children love the music. Moreover, motivation by reward is what Thai parents use to motivate their children to learn and practice their musical skills. This depends on the cultivation and agreement within each family in which some families may provide a reward occasionally while others may regularly provide it whenever their children can do.

### **Setting - goal and expectation**

The setting of goal and expectation of parents is perhaps the foremost factor influencing the productivity of practice and achievement in music performance. As in all types of learning, the setting of goal and expectation can make such learning proceed properly. Since the piano learning content consists of many details to be learnt and understood and the learners are early young children who have no sufficient maturity to plan or foresee their future life, this duty falls into their parents. With their love and need of best things for their children, establishing a successful learning plan is therefore what every parent is ready to do. For a piano group-class, as the learners are too young, setting the goal and expectation of parents mostly focuses on a better musical development of their children compared to their peers in the class as well as on making their children more concentrated on things. This is deemed satisfied by Thai parents. Furthermore, some parents considered that setting a goal can help provide both parents and children a convenient way to achieve their expectation and can be regarded as another method of motivating the teacher, parents and learners to work together so that the children's learning meets their success as expected. Another important issue for Thai parents is the piano grade test and contest; however, it is not as much important as hoping the musical benefit to encourage their children's better physical and mental development. Thai parents considered that this piano grade test and contest is more suitable for older children than these early young students in the piano group-class. Nevertheless, the research found that all parties, including the

teachers, parents and experts, believed that the goal and expectation established should be communicated and made an understanding among students, teachers and parents. Setting a goal can never be successful if the communication is only given to any party and this can therefore have a direct impact to the students.

### **Parent-Teacher-Child Interaction: Relationship between Home and Program**

According to all of the above-mentioned guidelines of parents' proper participation to support and encourage the piano learning in young children, it can be found that one thing hidden in all of these guidelines is Parent-Teacher-Child Interaction. This interaction, i.e. working together and regular communication among the teachers, parents and children, is the best source of success in piano learning over all other things. This is inconsistent with the study of Andress & walker (1992) who stated that "To achieve individually appropriate program for young children, teacher must work in partnership with families and communicate regularly with children's parents."

"As parents, if they need an appropriate advice regarding their children's piano learning, they themselves are responsible for communicating to the teacher on a regular basis. With this communication, they can tell the teacher any event, both positive and negative, occurred at their home while their children were practicing the music as well as both effective and ineffective methods they have used to do with their children, including the habits of their children. These stories can help the teacher better understand the student's condition and work with the parents in order to obtain the piano learning success of the learners."

"As the teacher in a piano group-class, or even the teacher in a piano private-class with early young children, they are responsible for listening and helping the parents to solve any problem in each child, which varies across different children, as much as they can in order to make a better musical development for these learners. One of the important duties of the teacher is to

regularly contact and report the children's progress to their parents."

"Since these students are too young, they need correct suggestions from their parents and teacher. However, both parents and teacher should communicate and make an understanding to the students as to the reasons for desirable and undesirable actions. In addition, they are required to understand the children's emotion and like/dislike. Learner's willingness is always better than compulsion because adults can only compel early young children, and when the learners have grown with their own ideas, the compulsion may not result in a good result and can perhaps cause these students to hate and finally end this learning."

## **CHAPTER VI**

### **CONCLUSION AND RECOMMENDATIONS**

For teaching and learning music in Thailand at present, Thailand is one country that is wide open for welcoming various civilizations coming from the West. In this globalization era, it makes parents want to encourage their children to have knowledge and to be talented in various fields as it is presently popular. One of these fields is international music which is highly popular. The musical instrument that is mostly promoted by parents to their children is piano. This can be seen from the number of students of this kind of music and the music schools that teach this subject like other general subjects. In learning piano, it is necessary to practice regularly and parents should pay attention to their children; parents should help promote and encourage their children. However, since the change in the value is very rapid thus parents cannot play this kind of musical instrument and also piano is not easy to practice.

The fact that parents want to participate in helping their children in learning piano cannot happen easily. Also, there is a gap between parents and teachers and children in communication and there are various problems due to a lack of confidence of parents and the inability to play musical instrument. In this research and according to the previous researches, it is concluded that the fact that whether parents have knowledge in music or not is just slightly important. If parents really intend to participate in promoting children to learn music, it can be done well. However, according to the talking with some parents, the researchers found that a lack of confidence and the inability to play music of parents make parents press the burden on teachers only; this is not right. The researcher as a piano teacher, can see the problem from own experience and from talking to fellow piano teachers. According to the literature review, the researcher does not find any appropriate research that can be used as ways in participation of Thai parents in promoting their children in learning piano. So, this research was conducted. The researcher studied into the behavior of participation of parents in various forms, referring to various previous theories and

many researches including support, motivation behaviors and goal-setting & expectation, parent-teacher and parent-child interaction of parents. So, the tool in collecting data of this research was created.

### **Methodology and Procedures**

The Mixed-Method research are selected as the principle methodology. The survey design and focus group are adopted and two data gathering approaches; Quantitative data and Qualitative data are used to answer the research question that are:

### **Research questions**

1. What are teachers and parents' perspectives toward parental involvement in children music learning?
2. What are the association between parental support, motivation & expectation for achievement's children music learning?
3. What are teachers and parents' perspectives between interaction of parent and teacher toward their children music learning?
4. What are the suitable information for parent involvement toward their children music learning?

### **Participants**

All population of 159 parents who sent the students to study Group piano course at music campus for general peoples, college of music, Mahidol University, Siam paragon and Seacon Square, Srinakarin branch has answered the questionnaire, included 5 piano teachers who teach in this program. In the process of focus group, the researcher has selected from the persons that have suitable qualification, 2 parents, 5 teachers and 1 music educators.

### **The research Tools**

In this study, the research develop both quantitative and qualitative research tools for collecting data; in general and specific case. It composes of:

### **1. Quantitative research tools: Survey forms in 2 Parts**

Parent part: Formal Information, Musical background, and parents' perspective toward the role of parent to promote music learning outcome include interaction with teacher and child.

Teacher part: Formal Information, and teacher' perspective toward the role of parent to promote music learning outcome include interaction with parent and child.

### **2. Qualitative research tools: Focus Group**

The researcher conducted the focus group by implied the topic's discussion from questionnaire that aimed to find how the parents' participation can support, motivate and encourage the piano learning among their young children stably participate, support and encourage the piano learning for their young children.

Parent part: parents' perspective toward the role of parent to promote music learning outcome include interaction with teacher and child.

Teacher part: teacher' perspective toward the role of parent to promote music learning outcome include interaction with parent and child.

Music educator part: Music educator' perspective toward the role of parent to promote music learning outcome include interaction with parent and child.

### **Data collection**

The data come from perspective's parents by survey forms in collecting data, questionnaire was used. 20 sets of questionnaires were brought for pilot test for the parents who children completed the course of piano in group already. After that, questionnaires were used to check the use of written language and the appropriate understanding for the contents, then they were revised to be perfect before using in collecting data, and when the collection by 171 questionnaires was complete, the questionnaires were brought to check for accuracy and 159 questionnaires were separated; the period of time used in collecting questionnaire that was between 17 January to 21 February, 2015. The data come from video recordings from focus group. The researcher used the method of video recording by hiring the expert to record, and the group discussion was held at the concert room, the musical study program for general people of Siam Paragon Branch during 1 March, 2015, the period of time in

the discussion was 2.00 pm. - 4.30 pm. After that, the tape recording was transcribed by the researcher.

### **Data Analysis**

Data collected by the research and study in terms of quantity would be processed by that the data obtained from questionnaire would be processed by SPSS Windows, various variables would be encoded in order to convert data into figures so that it would be possible to analyze by using Descriptive Statistics to analyze general information of parents such as gender, educational level, family income, and ability to play music, and to analyze attitude of parents towards the participation in learning music of their children, and to analyze behavior of parents in supporting the participation including Support, Motivation, Setting-Goal & Expectation and Parent-teacher Interaction by using tables and graph that show the value in percentage and standard deviation.

It was found from the research that behaviors selected by the researcher that are support, motivation behaviors and goal-setting & expectation ,parent-teacher and parent-child interaction of parents are done by Thai parents. The attitudes of parents in promoting children to learn piano was at very high level. It was also found from the discussion and from the focus group data collection of parents that whether parents have knowledge in music or not was not the obstacle in the participation of parents; the communication between teachers and parents can help solve this problem. Besides, in this research, the researcher had developed the appropriate ways of participation of Thai parents. It is hoped that this would be beneficial to the development of children in learning piano more efficiently.

### **Implication for Parent, Teacher & others who are related in young piano lessons**

The researcher had discussed by linking from the result of questionnaire and from group discussion in order to be appropriate ways of participation of parents. The researcher had concluded on the way of participation of parents as follows:

*Parents' role to develop their children to study piano at class:* all representatives agreed that a responsibility that parents should have and they were

pleased to attend the class with their children because they can know the development of their children and help their children to practice according to the steps instructed by teacher in the class.

*Parents support (physical needs) to develop their children to study piano:* all representatives have agreed that an appropriate arrangement of the practicing area can have a direct effect on the student's concentration. When the student regularly practices, the quality practice can thus result in a better musical development. Parents added that the concentration during practicing can be applied to other subjects both at children's school and daily life. For the support of musical education materials, including concert CDs and DVDs, all parties in the discussion considered that the Internet has now become a handy tool for general people, including mobile phones and tablets. With these devices, the users can download the songs and record the concerts and piano performances of well-known musicians that can be easily and rapidly accessed with a cheaper price than CDs.

*Parents support (psychological needs) to develop their children to study piano:* The point of mental support for piano learners is very important. All parties in the discussion strongly agreed and promoted the role of the parents in this regard by praise and admiration. Naturally, children at this age need themselves to be interested by their parents. With being praised on what they have done, they will be happy that they can make their beloved ones happy. Therefore, the parents' expression of praise should be done.

*Parent's role to motivate the children in learning piano and practicing* All parties accepted that the parents' motivation together with their support can result in a better effectiveness of learning. There are many ways of motivating the learners for their alertness and achievement. However, the methods that have been widely accepted by the researchers are, for example, motivation by word, reprimand or punishment, rewarding when the children can do well or develop themselves in terms of music, and discipline of musical practice by scheduling and supervising their practice on a regular basis.

*Setting of goal and expectation of parents towards their children in piano class*

This goal and expectation of the parents in each family come from different reasons. Representative of the teachers and musical educator considered that

after the parents have set their clear goal and expectation, the next thing the teacher should do is to talk with them. Communication prior to the class can ensure it will be finally successful because both teacher and parents can help each other to perform according to the plan or the goal established. This can have a positive impact on the learning. Moreover, the musical educator commented on setting the goal and expressing the parents' expectation by means of communication with the children that: "In every type of learning, setting a goal is always a must and the parents should communicate with the teacher and their children. Once the children have known the learning goal set by their parents, they can be reminded of being looked after by their parents at all times. However, setting the goal and expectation of the parents must be in line with the student's age as well as the children should also be allowed to participate in setting such goal, which can have a long-term positive effect to them because they do it with their own understanding".

*Parent-teacher interaction related to the encouragement of piano learning in young children*

All participants agreed on the importance of the communication between the teacher and the parents and considered that this communication is the best way of encouraging the piano learning in the children, especially young children. This communication covers all parts of the piano learning, including the communication on ensuring the proper practicing, the communication between the teacher and the parents to find a way of solving the student's problems, and the communication on making a mutual understanding with regard to the planning and information.

## **6.1 Reflections from the study**

The researcher had spent 2 years in doing this research. This came from the fact that the researcher, as a piano teacher, found that in learning piano, especially for young children whose age is between 4-7 years old, which is during kindergarten level to early primary education level. They often face the problem of practicing piano when being at home. According to the discussion with their parents, it was found that some parents paid attention to their children in practicing piano; so, when these children came to learn with the researcher, their performance was better and developed

rapidly. Whereas some parents thought that they did not know about music, so they should not teach their children, being afraid that what they teach might be wrong. According to the result of the research, it is consistent with the opinions of some parents; samples chosen by the researcher were some parents who sent their children to learn piano in group at the music school and thought that they want to take part in being in charge of their children, but they were not confident at their music skill, so they just allowed their children practice alone. According to the research result, in arranging for focus group of representative of parents and the meeting, it was concluded that involvement of parents by just being there with the children while they are learning really led to better development of music skill of children because children cannot control themselves yet for a long time, so having parents around while learning and having parents being in charge of practice of children led to better performance of children at music. Also, the behaviors of parents were Support, Motivation, Setting-Goal, Expectation and Parent-Teacher interaction, which were variables in the study of the researcher. It was found from the research that these are behaviors of Thai parents under their intuition. The researcher can see the “hole” in that in learning and teaching piano in Thai society, there has never been anyone design or do research in order to get the appropriate way of involvement yet to be the manual for Thai parents as the primary principle in promoting and supporting the piano learning appropriately. On the other hand, each piano teacher has different teaching style; one thing that the teachers have in common is that they emphasize on the involvement of parents, they think that this would be considerably beneficial to children in learning piano.

The hardest part of this research was the conclusion on the behavior form of Thai parents. This research is considered the combination between psychology of parenting children and teaching piano. The researcher, as a piano teacher, had to look for all researches in Thailand and abroad. According to the literature review, it was found that most of Thai researches separate psychology of parenting children and learning music completely; the researches related to parenting children and music is in the Field of Nursing Science; mostly, music is used for therapy, or as the medium in solving problem for children. At the same time, in the music education researches, although the parents’ involvement is mentioned, it is mentioned just slightly. Concept

and references of literature in this research are from abroad, mostly from Europe and America. However, the researcher found that Asian countries with culture of caring and tradition that is similar with Thailand, have some researches on this to some extent; for example, in Malaysia and Hong Kong, these two countries have researches on parental involvement in promoting music in children. The researchers thought that this may be because these two countries are ready in teaching music.

Also, the hardest part of this research is the development of tool in collecting data. Initially, the researcher wanted to do research with samples who are parents, piano teachers, and children who learn piano, by thinking that these 3 groups are interrelated closely. However, when considering other variables due to the age of children that is that the children still have limited literacy, have limited use of language, and the convey of one's own feeling that is still not fully developed, so these variables would affect the validity of research. So, the researcher had to find way of collecting data by the alternative ways.

The easy part in this research is the cooperation in providing data of the samples and population chosen by the researcher. From the previous researches and from reading many researches, it was found that one obstacle that all researchers must face was the cooperation of samples or population chosen. In this research, the researcher designed the research to collect data from 2 groups including parent, that are all parents who send their children to learn piano at the music institute chosen by the researcher; and the teachers who teach at such music institute. The researcher approached the teachers and explain to them about the significance of this research to parents at the early time of class, by requesting for permission from teacher, and the cooperation had been well received. The parents and teachers also cooperated well in answering questionnaires; this can be noticed by the fact that they had read the questions very carefully and had written suggestions that are highly beneficial in this research.

The interesting thing in this research is the appropriate participation in promoting young children to learn piano in Thailand. The researcher hopes that it would be beneficial to those concerned with music study in Thailand. The researcher also hopes that when there is an appropriate way of involvement of parents, the teaching and learning of piano would develop well. This also promotes the aesthetics in lives for children. Frequently, the researcher and fellow teachers face the problem

since the parents do not understand about the learning, and the children do not understand thus being absent from class, leading such children to have bad attitude to learn music. An appropriate way in involvement of parents would help parents to understand their own roles and duties in caring, encouraging and being in charge of their children in learning music well, both when the children are learning in class and are practicing at home.

What the researcher has learnt from the research? The researcher learnt about the contact, coordination, and request for cooperation from various agencies in collecting data. All staff including samples and population chosen by the researcher had provided good answers. The researcher thought that in working on a research, if one can understand those who one is going to contact to ask for cooperation in collecting data by explaining the benefit of the research, it is surely that samples would understand and provide cooperation well. In this research, the researcher had good cooperation from population in answering questionnaires, those population included parents who sent their children to learn piano in group, representatives in focus group of parents, teachers of piano, and experts. The researcher had to boost good relationship with those concerned initially and had to plan well. Data collection was very important. In doing research, the researcher had to be well prepared with all situations that might happen that is out of control. Good planning in doing research would help researcher to continue research. The researcher had to consider all risks that cannot be controlled and had to be prepared and to have back-up plan. For example, if the researcher did not have back-up mother, then the seminar would have to be postponed.

Another thing that the researcher had learnt from this research is that the research should be done on the thing that the researcher really wants to know. Doing what one wants to know really would be a good inspiration and would make the researcher enjoy doing and trying to find the answer. In planning to do a research, the procedure of determining research topic and research questions is very important, so it is necessary to look for and review related literature in order to prevent repeating the old one. Also, the researcher had to study how to collect data in order to obtain research answers. Determining clear research questions and objectives would really help the researcher much. The researcher had spent 1 year in studying related literature

and designing research draft. The researcher had spent only 3 months in collecting data because all is set and well prepared. So, I would like to remind the researchers in that if the research is done hurriedly without good design, the result may be wasted and cannot be applied.

For the future research, the researcher has plan in doing research in the future by continuing the old research of the researcher, that is to do research on parental involvement in promoting children at intermediate and advanced level to learn piano further. Since in this research, the researcher had findings on the parental involvement for the young children already, so the researcher wants to further know about the older children and want to know about learning piano one-on-one; what roles of parents should be decreased or increased. This is because in the literatures, it is said that when the children grow up, the parental involvement should be changed because the children are more “individualistic”. Also, the researcher wants to do research in children on the children’s feeling towards parental involvement in caring for the practice, including various behaviors of parents, and the researcher wants to compare the parental involvement between Europe countries and Asian countries with different cultures and lifestyle to see what and how this would affect the behavior of involvement in encouraging the children to learn music. In this research, the researcher found the issues of piano teacher in that all Thai teachers, whatever degree and field of teaching, pay attention to parental involvement in learning piano of children.

On the contrary, researches from abroad in many countries point out that some teachers who graduate with advanced music education in the Field of Performing do not agree in having parental involvement, they thought that the children should be responsible for learning on their own without having parents to control and intervene. The researcher also has plan to do research on study and compare the piano course in Thailand, thinking that currently the music school and private music institute use method of buying books and course from America and Japan. According to my personal experience as a piano teacher, I think that Europe course focuses on the students to understand basic of music and reading note as from the early level; while, the course in Japan would focus on the listening skill of students. From more than 13 years of experience in teaching piano, the researcher wants to know that which kind of course is appropriate for Thai children. Also, the researcher wants to develop piano

course for Thai children as well. If the foreign course is used, much of the music at the primary level comes from local music used in such country. So, Thailand should have its own piano course; there are some appropriate local Thai songs that is appropriate. This is also to integrate good learning and teaching, thus leading to good experience in music and pride in native music of the children as well.

## **6.2 Recommendations for future research**

1. The scope of this study is limited to the participation of parents of early young children. When these children have grown, the guidelines for parents' participation to support and encourage the piano learning for these children may change. Therefore, it is recommended to further explore whether these guidelines for parents' participation can still be unchanged and there are any change needed when these children have grown.

2. The researcher suggests that there are variables that are not mentioned in this study, such as ideas or comments of school owners, including headmaster, towards the parents' participation because these individuals determine the vision and play an important role to encourage the parents' participation by providing suitable time and place so that both teacher and parents can exchange their knowledge and therefore develop the students.

3. In this study, the researcher collected the data from parent and teacher representatives, not from children, because these early young students could not provide or describe their natural emotion. Thus, it is interesting that there should be a research that develops a reliable and accurate instrument to effectively collect the data from early young children.

4. The Sample and populations of this study was limited and more work on this topic is warranted. One recommendation would be to repeat the present investigation using a larger and more diverse parent population, including parent involvement for their children's learning in Western and Asia societies.

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## **APPENDICES**

**APPENDIX A**  
**LETTER REQUESTING PERMISSION**

วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล  
25/25 ถนนพุทธมณฑล สาย 4 ตำบลศาลายา  
เขตพุทธมณฑล จังหวัดนครปฐม 73170  
โทรศัพท์ 02-800-2525 มือถือ 081-4078339  
E-mail Address: pui\_piano@yahoo.com

วันที่ \_\_\_\_\_

เรียนนาย/นาง/นางสาว \_\_\_\_\_ ผู้ปกครองของ \_\_\_\_\_

ข้าพเจ้า นางสาวพิมลมาศ พร้อมสุขกุล นักศึกษาระดับปริญญาเอก กำลังศึกษาในสาขา  
วิชาดนตรีศึกษา ที่วิทยาลัยดุริยางคศิลป์

มหาวิทยาลัยมหิดล และกำลังทำวิจัยในรูปแบบ Survey (แบบสอบถาม) และ การจัด  
สัมมนาทางดนตรี ( Focus Group) ในหัวข้อเรื่อง “บทบาทของผู้ปกครองต่อการเรียนดนตรีของบุตร  
หลาน ให้ประสบความสำเร็จ” โดยข้าพเจ้าของเรียนเชิญ ท่านผู้ปกครอง เข้าร่วมงานวิจัยในครั้งนี้

งานวิจัยชิ้นนี้มีวัตถุประสงค์เพื่อ ส่งเสริมบทบาทของผู้ปกครองในการมีส่วนร่วมในการ  
เรียนดนตรีของบุตรหลานของตน ให้มีพัฒนาการทางดนตรีที่ดียิ่งขึ้น โดยเป็นงานวิจัยที่ใช้วิธีเก็บ  
ข้อมูลจากแบบสอบถาม เพื่อให้ได้ข้อมูล ณ ปัจจุบัน ต่อแนวคิด, ทักษะ และ วิธีปฏิบัติที่ผู้ปกครอง  
และครู มีส่วนร่วมกันในการช่วยส่งเสริมการเรียนดนตรีของเด็ก ทำให้ทราบตัวแปรหลักและตัว  
แปรแทรกซ้อนที่ส่งผลกระทบต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลานใน ผู้ปกครอง  
จากนั้น จึงนำปัญหาที่เป็นอุปสรรคต่อการมีส่วนร่วมของผู้ปกครองมาหาวิธีการแก้ไข และส่งเสริม  
ให้มีแนวทางรวมถึงวิธีปฏิบัติที่มีความเหมาะสม ต่อบทบาทของผู้ปกครองในการส่งเสริมพัฒนาการ  
การเรียนดนตรีของบุตรหลานของตน การวิจัยประกอบไปด้วยการเก็บข้อมูลจากแบบสอบถาม จาก  
ผู้ปกครองทุกคนที่ส่งบุตรหลาน เรียนวิชา เปียโนกลุ่มสำหรับเด็ก ณ โครงการศึกษาดนตรีสำหรับ  
บุคคลทั่วไป สาขา สยามพารากอน และศรีนครินทร์

โดยการแจกแบบสอบถามงานวิจัยจะมีขึ้นในวันที่ \_\_\_\_\_ เวลา \_\_\_\_\_  
 ที่ห้องเรียนเปียโนกลุ่มหลังเลิกเรียน ในขณะที่การจัดสัมมนาดนตรี ในหัวข้อ “แนวทางและวิธี  
 ปฏิบัติของผู้ปกครองในการส่งเสริมการเรียนรู้ดนตรีของบุตรหลานของตน” จะจัดขึ้นในวันที่  
 \_\_\_\_\_ เวลา \_\_\_\_\_ โครงการศึกษาดนตรีสำหรับบุคคลทั่วไป (สาขา สยามพารากอน)

ข้าพเจ้าจะยินดีเป็นอย่างยิ่ง ที่ท่านผู้ปกครองจะให้ความร่วมมือ ในการตอบแบบสอบถาม  
 เพื่อการวิจัย และเข้าร่วมรับฟังสัมมนาในครั้งนี้ และหวังเป็นอย่างยิ่งว่า แบบสอบถามจะถูกส่งคืน  
 กลับมาและได้ข้อมูลที่ครบถ้วน ทั้งนี้เพื่อให้การเก็บข้อมูลเป็นไปได้อย่างมีประสิทธิภาพ ท่านจะ  
 ได้รับเอกสารการยินยอมเข้าร่วมการวิจัยครั้งนี้ จำนวน 2 ฉบับ หากท่านเป็นผู้ปกครองของ  
 นักเรียนวิชา เปียโนกลุ่มสำหรับเด็ก และยินดีเข้าร่วมการวิจัยในครั้งนี้ โปรดลงนามในเอกสารทั้ง 2  
 ฉบับนี้ โดยเอกสารจะถูกเก็บไว้ที่ผู้ปกครอง 1 ฉบับ และที่ข้าพเจ้า (ผู้วิจัย) อีก 1 ฉบับ

ผู้วิจัย \_\_\_\_\_ วันที่ \_\_\_\_\_

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สำหรับผู้ปกครอง:

ชื่อผู้ปกครอง \_\_\_\_\_

ที่อยู่ \_\_\_\_\_

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ข้าพเจ้ายินดีเข้าร่วมวิจัย ในหัวข้อเรื่อง “บทบาทของผู้ปกครองต่อการเรียนรู้ดนตรีของบุตร  
 หลาน ให้ประสบความสำเร็จ” ของ นางสาวพิมลมาศ พร้อมสุขกุล นักศึกษาปริญญาเอก สาขาวิชา  
 ดนตรีศึกษา วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล

ลงชื่อ \_\_\_\_\_ วันที่ \_\_\_\_\_

## จริยธรรมการวิจัย

สำหรับผู้เกี่ยวข้องในการวิจัย ในหัวข้อ “บทบาทของผู้ปกครองต่อการเรียนดนตรีของบุตรหลาน ให้ประสบความสำเร็จ” งานวิจัยชิ้นนี้มีวัตถุประสงค์เพื่อ ส่งเสริมบทบาทของผู้ปกครองในการมีส่วนร่วมในการเรียนดนตรีของบุตรหลานของตน ให้มีพัฒนาการทางดนตรีที่ดียิ่งขึ้น โดยเป็นงานวิจัยที่ใช้วิธีเก็บข้อมูลจากแบบสอบถาม เพื่อให้ได้ข้อมูล ณ ปัจจุบัน ต่อแนวคิด, ทศนคติ และวิธีปฏิบัติที่ผู้ปกครอง และครู มีส่วนร่วมกันในการช่วยส่งเสริมการเรียนดนตรีของเด็ก ทำให้ทราบตัวแปรหลักและตัวแปรแทรกซ้อนที่ส่งผลกระทบต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลานของผู้ปกครอง จากนั้น จึงนำปัญหาที่เป็นอุปสรรคต่อการมีส่วนร่วมของผู้ปกครองมาหาวิธีการแก้ไข และส่งเสริมให้มีแนวทางรวมถึงวิธีปฏิบัติที่มีความเหมาะสม ต่อบทบาทของผู้ปกครองในการส่งเสริมพัฒนาการเรียนดนตรีของบุตรหลานของตน ข้าพเจ้าจึงเรียนมาเพื่อขออนุญาตในการตอบแบบสอบถามเพื่อการวิจัยในครั้งนี้

## ข้าพเจ้าขอสัญญาว่า

1. ข้อมูลส่วนบุคคลของท่านผู้ปกครองจะไม่ได้รับการเผยแพร่ ยกเว้นแต่ผู้วิจัยได้รับการยินยอมจากท่าน โดยเฉพาะ
  2. การบันทึกภาพการเรียนการสอนมีวัตถุประสงค์เพื่อการเก็บข้อมูลที่สมบูรณ์ จะไม่มีการนำเสนอส่วนใดส่วนหนึ่งของวิดีโอต่อสาธารณะยกเว้นแต่ผู้วิจัยได้รับการยินยอมจากท่านเป็นการเฉพาะ
  3. ผู้เข้าร่วมงานวิจัยมีสิทธิ์ ในการขอยกเลิกการเข้าร่วมการวิจัยเมื่อไรก็ได้แต่ผู้วิจัยจะสูญเสียข้อมูลทั้งหมดที่เกี่ยวข้องกับผู้เข้าร่วมงานวิจัย
  4. ผู้วิจัยจะทำการตรวจสอบข้อมูลทั้งหมดก่อนการนำเสนอต่อสาธารณะ
  5. ผู้วิจัยจะสำเนางานวิจัยให้ผู้เข้าร่วมงานวิจัยก่อนการนำเสนอต่อสาธารณะ
- ท่านจะได้รับเอกสารนี้จำนวน 2 ฉบับ โปรดลงชื่อ ลงวันที่ เก็บไว้ 1 ฉบับ และส่งคืนผู้วิจัย

1 ฉบับ

ชื่อผู้วิจัย \_\_\_\_\_

วันที่ \_\_\_\_\_

ชื่อผู้ปกครอง \_\_\_\_\_

วันที่ \_\_\_\_\_

## APPENDIX B

### PROTOCOL SURVEY QUESTIONNAIRE

#### แบบสอบถามเพื่อการวิจัยเรื่อง ผู้ปกครองกับการมีส่วนร่วมในการพัฒนาการเรียนดนตรีของบุตรหลาน

วัตถุประสงค์ของการวิจัย เพื่อศึกษา แนวคิด, ทักษะและวิธีปฏิบัติของผู้ปกครองต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน ณ โครงการศึกษาดนตรีสำหรับบุคคลทั่วไป วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล คำตอบและความคิดเห็นของท่านจะเป็นประโยชน์ต่อการศึกษาวิจัย เพื่อพัฒนาแนวทางในการมีส่วนร่วมของผู้ปกครอง เพื่อให้บุตรหลานของท่านมีพัฒนาการทางดนตรีที่ดียิ่งขึ้น จึงขอความกรุณา ท่านในการกรอกแบบสอบถามตามความจริง

คำชี้แจง : ผู้ตอบแบบสอบถามคือ ผู้ปกครองที่ส่งบุตรหลานเข้าเรียนดนตรี หลักสูตร เปียโนกลุ่ม ณ โครงการศึกษาดนตรีสำหรับบุคคลทั่วไป ของ วิทยาลัยดุริยางคศิลป์ แบบสอบถามมี ทั้งหมด 3 ตอน

ตอนที่ 1 คำถามเกี่ยวกับข้อมูลส่วนบุคคลของผู้ตอบแบบสอบถาม

ตอนที่ 2 คำถามเกี่ยวกับแนวคิด, ทักษะและวิธีปฏิบัติของผู้ปกครองต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน

2.1 ความคิดเห็นของผู้ปกครองต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน

2.2 วิธีปฏิบัติของผู้ปกครองต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลานทั้งในห้องเรียน

และที่บ้าน

2.3 ปฏิสัมพันธ์กับครูผู้สอน : การสื่อสารกับครูผู้สอน

ตอนที่ 3 คำถามปลายเปิดเกี่ยวกับการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน แสดงความคิดเห็น ข้อเสนอแนะ

1. กรุณาตอบแบบสอบถามให้ครบทุกข้อ ถ้าตอบไม่ครบจะไม่สามารถนำแบบสอบถามไปใช้ในการวิจัยได้

2. โปรดตอบแบบสอบถามตามความเป็นจริงทุกประการ เพื่อให้งานวิจัยมีความสมบูรณ์ และใช้ประโยชน์ได้จริง

3. ข้อมูลจากแบบสอบถามนี้จะถูกนำไปใช้ในงานวิจัยเท่านั้น การวิเคราะห์ข้อมูลจะวิเคราะห์โดยภาพรวม ไม่มีผลกระทบต่อใด ๆ กับผู้ให้ข้อมูลในรายบุคคล

4. ข้อมูลต่าง ๆ ที่ได้รับจะเป็นประโยชน์ต่อการพัฒนาการเรียนการสอนวิชาดนตรีในสถาบันที่เปิดสอนดนตรีในระดับชั้นต้น ทั่วไป

ขอขอบพระคุณเป็นอย่างยิ่งที่ได้กรุณาตอบแบบสอบถาม

นางสาวพิมลมาศ พร้อมสุขกุล

นักศึกษาระดับปริญญาเอก สาขาดนตรีศึกษา วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล

**ตอนที่ 1 : สถานภาพของผู้ตอบแบบสอบถามและข้อมูลส่วนบุคคลทั่วไป**

คำชี้แจง : โปรดเขียนเครื่องหมาย ✓ ลงใน ( ) ช่องว่างหน้าคำตอบที่สอดคล้องกับความจริง

**1. เพศ** ชาย หญิง**2. ระดับการศึกษาของท่าน** ต่ำกว่าอนุปริญญา ปริญญาตรี ปริญญาโท ปริญญาเอก อื่น ๆ.....(โปรดระบุ)**3. รายได้ของครอบครัวต่อเดือน (ทั้งสามีและภรรยารวมกัน)** ต่ำกว่า 50,000 บาท 50,001 - 75,000 บาท 75,001 - 100,000 บาท สูงกว่า 100,000 บาทขึ้นไป**4. ความสามารถในการเล่นเครื่องดนตรีของครอบครัว (บิดา มารดา ปู่ย่า ตายาย หรือผู้ปกครอง)** ได้ เครื่องดนตรี โปรดระบุ \_\_\_\_\_  ไม่ได้**5. คอร์สเรียนปัจจุบันที่บุตรหลานของท่านเรียนดนตรี อยู่ ณ ขณะนี้** คอร์ส 1  คอร์ส 2  คอร์ส 3  คอร์ส 4**6. บุตรหลานของท่านมีอายุกี่ปี** 5 ขวบ  6 ขวบ  7 ขวบ  8 ขวบ

**ตอนที่ 2 : แนวคิด, ทักษะ, วิธีปฏิบัติและปฏิสัมพันธ์ของผู้ปกครองกับครูผู้สอนต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน**

- ( ) มากที่สุดหมายถึง เห็นด้วย/สำคัญมากที่สุด
- ( ) มากหมายถึง เห็นด้วย/สำคัญมาก
- ( ) ปานกลางหมายถึง เห็นด้วย/สำคัญปานกลาง
- ( ) น้อย เห็นด้วย/สำคัญน้อย
- ( ) ไม่เห็นความสำคัญ หรือไม่เห็นด้วย

**2.1 แนวคิด และ ทักษะของผู้ปกครองต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน**

รายการ	ระดับความคิดเห็น / ความสำคัญ				
	มากที่สุด	มาก	ปานกลาง	น้อย	ไม่แน่ใจ/ ไม่เห็นด้วย
1. คุณเห็นด้วยหรือไม่กับการที่ผู้ปกครองสามารถมีส่วนช่วยส่งเสริมการเรียนดนตรีของคุณได้					
2. การที่ผู้ปกครองมีส่วนร่วมในการเรียนดนตรีของคุณ คุณคิดว่า สำคัญมากน้อยเพียงใด					
3. คุณคิดว่า การเข้าชั้นเรียนพร้อมกันกับลูกมีความสำคัญมากน้อยเพียงใด					
4. คุณคิดว่า การเข้าชั้นเรียนพร้อมกันกับลูก ช่วยพัฒนาให้ลูกเรียนดนตรีได้ดีขึ้นมากน้อยเพียงใด					

5. ในความคิดเห็นของคุณ คุณพอใจหรือไม่ ที่หลักสูตรดนตรีกำหนดให้ผู้ปกครองเข้าร่วมชั้นเรียน และคุณคิดว่าเหตุใดจึงเป็นเช่นนั้น

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6. คุณคิดว่า เป็นหน้าที่ ความรับผิดชอบของคุณหรือไม่ ที่ต้องเข้าชั้นเรียนและดูแลการฝึกซ้อมของลูก เหตุใดคุณจึงคิดเช่นนั้น

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## 2.2 วิธีปฏิบัติต่อการมีส่วนร่วมในการเรียนดนตรีของบุตร กรุณาใส่ เครื่องหมาย ✓ ในช่องที่ท่านเห็นเหมาะสม

### 2.2.1 การสนับสนุนด้านเงิน-อุปกรณ์ดนตรี-สถานที่ซ้อมดนตรี (Physical Needs: Musician Needs)

รายการ	ระดับความคิดเห็น / ความสำคัญ				
	มากที่สุด	มาก	ปานกลาง	น้อย	ไม่แน่ใจ/ ไม่เห็นด้วย
1. ห้องซ้อมดนตรีที่เหมาะสม เป็นสัดส่วน					
2. เครื่องดนตรีที่มีสภาพสมบูรณ์					
3. โน้ตดนตรีรวมถึงหนังสือเทคนิคพัฒนาทักษะด้านต่างๆ ในการเรียนดนตรี					
4. เครื่องเคาะจังหวะ					
5. อุปกรณ์ดนตรีที่เกี่ยวข้องอื่นๆ ตามที่ครูแนะนำ เช่น CD Or DVD Concert					
6. การสนับสนุนการพาลูกไปชม Concert ที่ลูกสนใจรวมถึง ที่ครูแนะนำ, การเข้าร่วมค่ายดนตรี					

### 2.2.2 การสนับสนุนด้านจิตใจของผู้เรียน (Psychological Needs)

### 2.2.3 การสนับสนุนด้าน

รายการ	ระดับความคิดเห็น / ความสำคัญ				
	มากที่สุด	มาก	ปานกลาง	น้อย	ไม่แน่ใจ/ ไม่เห็นด้วย
1. การให้กำลังใจและคำชมเชยจากผู้ปกครอง					
2. การให้แรงบันดาลใจจากผู้ปกครอง เช่น การเล่นเพลงให้ ลูกฟัง					
3. การให้ความร่วมมือในการเข้าชั้นเรียน รวมถึงการร่วมนั่ง ฝึกซ้อมที่บ้าน					
4. การเข้า Concert ของลูก					

อื่นๆ \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**ด้าน การกระตุ้น และ การคาดหวังจากผู้ปกครอง (Behavioral Motivation of Parent & Expectation Beliefs)**

กรุณาใส่ เครื่องหมาย ✓ ในช่องที่ท่านเห็นเหมาะสม

2.2.4 การกระตุ้น และ ความคาดหวังของผู้ปกครอง ที่ส่งผลถึง พฤติกรรมของผู้ปกครอง ที่แสดงออกกับ บุตรหลาน ตอบได้มากกว่า 1 ข้อ

รายการ	ระดับความคิดเห็น / จำนวนครั้ง				
	มากที่สุด	มาก	ปานกลาง	น้อย	ไม่แน่ใจ/ ไม่เห็นด้วย
1. การให้รางวัลเป็นการตอบแทน เมื่อลูกเล่นเพลงได้ หรือ สอบได้คะแนนดี หรือมีพัฒนาการที่ดีขึ้น					
2. การทำโทษ, การดุว่า เมื่อลูกไม่เป็นไปตามที่คาดหวัง					
3. การสร้างวินัยในการซ้อมดนตรี จัดตารางซ้อมอย่างสม่ำเสมอ					
4. การตั้งเป้าหมายในการสอบเลื่อนเกรด					
5. การตั้งเป้าหมายในการเข้าแข่งขันดนตรี					

**2.3 ปฏิสัมพันธ์กับ ครูผู้สอน: การสื่อสารกับครูผู้สอน**

รายการ	ระดับความคิดเห็น / จำนวนครั้ง				
	มากที่สุด	มาก	ปานกลาง	น้อย	ไม่แน่ใจ/ ไม่เห็นด้วย
1. ในชั้นเรียน ครูผู้สอนมีการสื่อสารกับท่าน เกี่ยวกับการเรียนของลูกท่านมากน้อยเพียงใด					
2. หลังเลิกเรียน ครูผู้สอนมีการสื่อสารกับท่าน เกี่ยวกับการเรียนของลูกท่านมากน้อยเพียงใด					
3. ท่านคิดว่า ครูผู้สอนให้ความสำคัญกับ การสื่อสารกับท่าน เพื่อพัฒนาลูกของท่านมากน้อยเพียงใด					

4. ท่านคิดว่า ครูผู้สอนได้สื่อสารกับท่านเหมาะสมและเพียงพอแล้วหรือไม่ โปรดแสดงความคิดเห็น

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**ตอนที่ 3 : คำถามปลายเปิดเกี่ยวกับการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน**  
**แสดงความคิดเห็น ข้อเสนอแนะ**

ท่านมีความคิดเห็นอย่างไร กับการส่งเสริมการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน โปรด  
แสดงความคิดเห็น ข้อเสนอแนะ

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ท่านคิดว่า การทำหน้าที่ สนับสนุน กระตุ้นและส่งเสริมของท่านมีผลอย่างไรต่อ พัฒนาการด้านดนตรีของคุณ  
โปรดแสดงความคิดเห็น ข้อเสนอแนะ

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ท่านคิดว่า ควรให้ทางโรงเรียนมีการจัดเวลา การพบปะ พูดคุย ระหว่างครูผู้สอนกับผู้ปกครอง ให้มากกว่านี้  
หรือไม่ โปรดแสดงความคิดเห็น ข้อเสนอแนะ

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ขอขอบพระคุณในความร่วมมือเป็นอย่างยิ่งที่ได้กรุณาตอบแบบสอบถาม  
นางสาวพิมลมาศ พร้อมสุขกุล  
นักศึกษาระดับปริญญาเอก สาขาดนตรีศึกษา วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล

## APPENDIX C

### TEACHER QUESTIONNAIRE

#### แบบสอบถามเพื่อการวิจัยเรื่อง ผู้ปกครองกับการมีส่วนร่วมในการพัฒนาการเรียนดนตรีของบุตรหลาน

วัตถุประสงค์ของการวิจัย เพื่อศึกษา แนวคิด, ทักษะและวิธีปฏิบัติของผู้ปกครองต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน ณ โครงการศึกษาดนตรีสำหรับบุคคลทั่วไป วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล คำตอบและความคิดเห็นของท่านจะเป็นประโยชน์ต่อการศึกษาวิจัย เพื่อพัฒนาแนวทางในการมีส่วนร่วมของผู้ปกครอง เพื่อให้บุตรหลานของท่านมีพัฒนาการทางดนตรีที่ดียิ่งขึ้น จึงขอความกรุณา ท่านในการกรอกแบบสอบถามตามความจริง

คำชี้แจง : ผู้ตอบแบบสอบถามคือ ครูผู้สอนหลักสูตร เปียโนกลุ่ม ณ โครงการศึกษาดนตรีสำหรับบุคคลทั่วไป ของวิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล

แบบสอบถามมี ทั้งหมด 3 ตอน

ตอนที่ 1 คำถามเกี่ยวกับข้อมูลส่วนบุคคลของผู้ตอบแบบสอบถาม

ตอนที่ 2 คำถามเกี่ยวกับแนวคิด, ทักษะและของครูผู้สอนต่อการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน

2.1 ความคิดเห็นของครูต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน

2.2 ปฏิสัมพันธ์ ของครูกับ ผู้ปกครอง: การสื่อสารของครูกับผู้ปกครอง

ตอนที่ 3 คำถามปลายเปิดเกี่ยวกับการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน แสดงความคิดเห็น ข้อเสนอแนะ

1. กรุณาตอบแบบสอบถามให้ครบทุกข้อ ถ้าตอบไม่ครบจะไม่สามารถนำแบบสอบถามไปใช้ในการวิจัยได้

2. โปรดตอบแบบสอบถามตามความเป็นจริงทุกประการ เพื่อให้งานวิจัยมีความสมบูรณ์ และใช้ประโยชน์ได้จริง

3. ข้อมูลจากแบบสอบถามนี้จะถูกนำไปใช้ในงานวิจัยเท่านั้น การวิเคราะห์ข้อมูลจะวิเคราะห์โดยภาพรวม ไม่มีผลกระทบต่อใด ๆ กับผู้ให้ข้อมูลในรายบุคคล

4. ข้อมูลต่าง ๆ ที่ได้รับจะเป็นประโยชน์ต่อการพัฒนาการเรียนการสอนวิชาดนตรีในสถาบันที่เปิดสอนดนตรีในระดับชั้นต้น ทั่วไป

ขอขอบพระคุณเป็นอย่างยิ่งที่ได้กรุณาตอบแบบสอบถาม

นางสาวพิมลมาศ พร้อมสุขกุล

นักศึกษาระดับปริญญาเอก สาขาดนตรีศึกษา วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล

**ตอนที่ 1 : สถานภาพของผู้ตอบแบบสอบถามและข้อมูลส่วนบุคคลทั่วไป**

ชื่ออาจารย์ผู้สอน \_\_\_\_\_ อายุ \_\_\_\_\_ ปี ประสบการณ์การสอนดนตรี \_\_\_\_\_ ปี  
 จำนวนนักเรียนทั้งหมดที่สอน \_\_\_\_\_ คน จบ/กำลังศึกษามหาวิทยาลัย \_\_\_\_\_ สาขา \_\_\_\_\_  
 ประวัติการศึกษาสูงสุดด้านดนตรี \_\_\_\_\_

ประวัติการอบรม ด้านดนตรี ได้แก่ อบรมการใช้หนังสือ Method Book ต่างๆ, การอบรมหลักสูตรดนตรีต่างๆ  
 เช่น ออร์ฟ, โคลาย, ดาลโครซ, การอบรมครูดนตรี เป็นต้น

รายการ อบรม

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2. \_\_\_\_\_
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4. \_\_\_\_\_
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6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_

**ตอนที่ 2 : แนวคิด, ทักษะ, และปฏิสัมพันธ์ของครูผู้สอนกับผู้ปกครองต่อการมีส่วนร่วมในการเรียนดนตรีของบุตรหลาน**

- ( ) มากที่สุดหมายถึง เห็นด้วย/สำคัญมากที่สุด
- ( ) มากหมายถึง เห็นด้วย/สำคัญมาก
- ( ) ปานกลางหมายถึง เห็นด้วย/สำคัญปานกลาง
- ( ) น้อย เห็นด้วย/สำคัญน้อย
- ( ) ไม่เห็นความสำคัญ หรือไม่เห็นด้วย

**2.1 แนวคิด และ ทักษะของครูผู้สอนต่อการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน**

รายการ	ระดับความคิดเห็น / ความสำคัญ				
	มากที่สุด	มาก	ปานกลาง	น้อย	ไม่แน่ใจ/ ไม่เห็นด้วย
1. ในฐานะ ครูผู้สอน คุณเห็นด้วยหรือไม่กับการที่ผู้ปกครองสามารถมีส่วนช่วยส่งเสริมการเรียนดนตรีของลูกได้					
2. การที่ผู้ปกครองมีส่วนร่วมในการเรียนดนตรีของลูก คุณคิดว่า สำคัญมากน้อยเพียงใด					
3. คุณคิดว่า การเข้าชั้นเรียนพร้อมกันกับลูกมีความสำคัญมากน้อยเพียงใด					
4. คุณคิดว่า การเข้าชั้นเรียนพร้อมกันกับลูก ช่วยพัฒนาให้ลูกเรียนดนตรีได้ดีขึ้นมากน้อยเพียงใด					

5. ในความคิดเห็นของคุณ คุณเห็นด้วยหรือไม่ ที่หลักสูตรเปียโนกลุ่มกำหนดให้ผู้ปกครองเข้าร่วมชั้นเรียน และคุณคิดว่าเหตุใดจึงเป็นเช่นนั้น

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## 2.2 ปฏิสัมพันธ์กับ ครูผู้สอน : การสื่อสารกับผู้ปกครอง

รายการ	ระดับความคิดเห็น / จำนวนครั้ง				
	มากที่สุด	มาก	ปานกลาง	น้อย	ไม่แน่ใจ/ ไม่เห็นด้วย
1. ในฐานะครูผู้สอน ในชั้นเรียน ท่านให้ความสำคัญกับการสื่อสารกับผู้ปกครอง บ่อยครั้ง เพียงใด					
2. หลังเลิกเรียน ท่านมีการสื่อสารกับ เกี่ยวกับการเรียน ของนักเรียนมากน้อยเพียงใด					
3. ท่านคิดว่า ผู้ปกครองให้ความสำคัญกับ การสื่อสารกับ ท่านเพื่อพัฒนาบุตรหลานมากน้อยเพียงใด					

4. ในฐานะครู ท่านคิดว่า ผู้ปกครองได้สื่อสารกับท่านเหมาะสมและเพียงพอแล้วหรือไม่ โปรดแสดงความคิดเห็น

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**ตอนที่ 3 : คำถามปลายเปิดเกี่ยวกับการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน**  
**แสดงความคิดเห็น ข้อเสนอแนะ**

ท่านมีความคิดเห็นอย่างไร กับการส่งเสริมการมีส่วนร่วมของผู้ปกครองในการเรียนดนตรีของบุตรหลาน โปรด  
แสดงความคิดเห็น ข้อเสนอแนะ

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ท่านคิดว่า การที่ผู้ปกครองทำหน้าที่ สนับสนุน กระตุ้นและส่งเสริมมีผลอย่างไรต่อ พัฒนาการด้านดนตรีของ  
นักเรียน โปรดแสดงความคิดเห็น ข้อเสนอแนะ

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ท่านคิดว่า ควรให้ทางโรงเรียนมีการจัดเวลา การพบปะ พูดคุย ระหว่างครูผู้สอนกับผู้ปกครอง ให้มากกว่านี้  
หรือไม่ โปรดแสดงความคิดเห็น ข้อเสนอแนะ

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ขอขอบพระคุณในความร่วมมือเป็นอย่างยิ่งที่ได้กรุณาตอบแบบสอบถาม  
นางสาวพิมลมาศ พร้อมสุขกุล  
นักศึกษาระดับปริญญาเอก สาขาดนตรีศึกษา วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล

## APPENDIX D

### FOCUS GROUP OF PARENT

#### Interview for Parent

#### แนวคำถามสำหรับการจัดสัมมนา : ตัวแทนผู้ปกครอง

##### ความคิดเห็นเกี่ยวกับการมีส่วนร่วมของผู้ปกครอง (Parent Involvement)

1. คุณมีความคิดเห็นอย่างไรกับแบบสอบถามที่ทำไป

1.1 ความคิดเห็นทั่วไป

1.2 ความคิดเห็นเกี่ยวกับการมีส่วนร่วมของผู้ปกครองในการส่งเสริมการเรียนรู้ คนตรี  
ของคุณ สำหรับคุณ สำคัญ หรือไม่อย่างไร

2. ในแบบสอบถามคุณตอบว่า “คุณมีส่วนร่วมในการเรียนดนตรีของคุณ” คุณช่วยอธิบาย  
ให้เราฟังหน่อยว่า “วิธีการที่คุณมีส่วนร่วมในการเรียนดนตรี ทั้งที่บ้านและที่โรงเรียน” เป็นอย่างไร?

3. นอกเหนือจากการที่คุณเห็นว่ามีส่วนร่วมในการเรียนดนตรีทำให้ทำให้ลูกเรียน  
ดนตรีดีขึ้น คุณมีเหตุผลอื่นอีกไหม ที่ทำให้คุณทุ่มเท-ให้เวลากับลูก (เป็นหน้าที่ของผู้ปกครอง,  
ความรับผิดชอบ เป็นต้น)

##### ความคิดเห็นเกี่ยวกับการสนับสนุนและแรงเสริมจากผู้ปกครอง (Parental Support & Motivation)

1. คุณช่วยอธิบาย วิธีการที่คุณคิดว่า คุณมีส่วนร่วมในการสนับสนุนการเรียนดนตรีของคุณ  
เช่น ในแง่ในการให้เวลาในการเข้าร่วมชั้นเรียน, การนั่งฟังการฝึกซ้อม, การสนับสนุนด้านห้องซ้อม  
และอุปกรณ์ดนตรี, การส่งลูกเข้าร่วมกิจกรรมดนตรี เช่น ค่ายดนตรี, การพาไปดู Concert เป็นต้น

2. คุณมีเทคนิคอย่างไรในการกระตุ้น ให้ลูกของคุณฝึกซ้อมดนตรี เช่น การจัดตารางการ  
ซ้อมอย่างสม่ำเสมอ, การพูดคุยและให้คำติชม, การให้รางวัลและชมเชยเมื่อลูกทำได้ดี เป็นต้น

**ความคิดเห็นเกี่ยวกับ ความคาดหวังส่วนบุคคลของผู้ปกครองต่อการพัฒนาการเรียนดนตรีของลูก (Expectation value & Beliefs)**

1. คุณคิดว่า ความคาดหวังของคุณมีส่วนช่วยกระตุ้น การเรียนดนตรีของลูกอย่างไร ในแง่ การแสดงออกของคุณต่อลูก เช่น การพูดคุยถึงความสำเร็จทางดนตรีที่พ่อแม่ตั้งเป้าไว้ให้ลูกฟัง บ่อยครั้ง
2. คุณช่วยอธิบายถึง “ความคาดหวังของคุณที่ส่งเสริมให้ลูกเรียนดนตรี ว่าคุณคาดหวัง อะไร (คุณค่าทางดนตรี, อาชีพดนตรีในอนาคต)

**ความคิดเห็นเกี่ยวกับ ปฏิสัมพันธ์ของผู้ปกครองกับครูผู้สอน (Parent-teacher Interaction)**

1. จากแบบสอบถามในการเรียนดนตรี คุณให้ความสำคัญในการเข้าร่วมชั้นเรียนกับบุตร หลานของคุณเหตุใดจึงเป็นเช่นนั้น
2. ในชั้นเรียนดนตรี คุณมีการสื่อสารกับครูผู้สอนในส่วนการดูแลการบ้าน+วิธีการฝึกซ้อม ให้กับลูกเป็นประจำ เหตุใดจึงทำเช่นนั้น
3. คุณคิดว่า ครูผู้สอนชอบที่คุณมีส่วนร่วมในการดูแล การบ้าน+วิธีการฝึกซ้อมให้กับลูก ของคุณหรือไม่ พฤติกรรมของครูเมื่อ คุณขอคำแนะนำเป็นอย่างไร รวมถึงครูผู้สอนให้คำแนะนำที่ คุณเข้าใจและปฏิบัติตามได้ง่ายหรือไม่
4. การที่คุณไม่มีพื้นฐานทางดนตรีหรือมีเพียงเล็กน้อย คิดว่าเป็นอุปสรรคต่อการส่งเสริม การเรียนดนตรีของลูกหรือไม่ หรือคุณคิดว่า พื้นฐานทางดนตรีไม่สำคัญมากนัก หากได้สื่อสารกับ ครูผู้สอนและได้รับคำแนะนำ คุณจะสามารถดูแลลูกของคุณได้
5. ในมุมมองของผู้ปกครอง คุณคิดว่า การมีส่วนร่วมของผู้ปกครองในการส่งเสริมการ เรียนดนตรีของลูก ควรดำเนินไปในแบบใด ต้องเพิ่มการให้ความสำคัญในจุดใดบ้าง

## APPENDIX E

### FOCUS GROUP OF TEACHER

#### Interview for teacher

แนวคำถามสำหรับการจัดสัมมนา : ตัวแทนครูคนตรี

#### ความคิดเห็นของครู เกี่ยวกับ Parent Involvement

1. จากแบบสอบถาม คุณมีความคิดเห็นอย่างไร (ความเห็นทั่วไป)
2. จากแบบสอบถาม คุณคิดว่า การมีส่วนร่วมในการเรียนดนตรีของผู้ปกครองมีผลต่ออย่างไรต่อนักเรียนของคุณ
3. ในแบบสอบถาม คุณเห็นด้วยมากกับการมีส่วนร่วมในการเรียนดนตรีของผู้ปกครอง เหตุใดจึงเป็นเช่นนั้น
4. ในแบบสอบถาม คุณเห็นด้วยน้อยกับการมีส่วนร่วมในการเรียนดนตรีของผู้ปกครอง เหตุใดจึงเป็นเช่นนั้น
5. นอกเหนือจากความคิดเห็นว่า “ผู้ปกครองเป็นตัวช่วยส่งเสริมในการเรียนดนตรีให้ดีขึ้นของนักเรียนของคุณ คุณมีเหตุผลอื่นใหม่กว่า ทำไมจึงมองว่า การมีส่วนร่วมของผู้ปกครอง สำคัญ/ไม่สำคัญ มากนัก

#### ความคิดเห็นของครูเกี่ยว ปฏิสัมพันธ์ระหว่างครูกับผู้ปกครอง (Teacher-Parent Interaction)

1. ในชั้นเรียนคุณสื่อสารกับผู้ปกครองในการให้ช่วยเหลือเรื่องการบ้านและการฝึกซ้อมของนักเรียน บ่อยแค่ไหน อย่างไร
2. หลังเลิกเรียนคุณได้มีการจัดเวลาคุยส่วนตัวกับผู้ปกครอง ถึงพัฒนาการทางดนตรีของนักเรียนและแนะนำวิธีการแก้ไข หรือไม่ อย่างไร
3. คุณชอบที่ต้องสื่อสารกับผู้ปกครองหรือไม่ หรือ คุณเห็นว่าไม่มีความจำเป็นที่ต้องสื่อสาร
4. คุณคิดว่า การสื่อสารกับผู้ปกครองของคุณช่วยส่งเสริมพัฒนาการทางดนตรีที่ดีให้กับนักเรียนของคุณหรือไม่ หรือคุณอยากให้นักเรียนของคุณรับผิดชอบด้วยตนเอง
5. ในมุมมองของครูผู้สอน คุณมีข้อเสนอแนะอะไรบ้างในการส่งเสริมให้ผู้ปกครองเห็นความสำคัญของการมีส่วนร่วมในการเรียนดนตรีของคุณ

## APPENDIX F

### FOCUS GROUP OF MUSIC EDUCATOR

#### Interview for Special List : Music Educator

แนวคำถามสำหรับการจัดสัมมนา : ตัวแทนผู้เชี่ยวชาญดนตรีศึกษา

ความคิดเห็นของ ผู้เชี่ยวชาญด้านดนตรีศึกษา เกี่ยวกับ Parent Involvement

1. คุณมีความเห็นอย่างไรกับการมีส่วนร่วมในการเรียนดนตรีของผู้ปกครอง (เห็นด้วย/ไม่เห็นด้วย)
2. ในความคิดเห็นของคุณ การมีส่วนร่วมในการเรียนดนตรีของผู้ปกครอง ช่วยส่งเสริมเด็กหรือไม่ อย่างไร

ความคิดเห็นของ ผู้เชี่ยวชาญด้านดนตรีศึกษา เกี่ยวกับ Best Practicable (วิธีปฏิบัติที่เหมาะสมและทำได้)  
ด้าน Parental Support

1. ในการเรียนดนตรี ผู้ปกครองควร สนับสนุน เด็กด้านใดบ้าง (Environment Factor ด้านต่างๆ อันได้แก่ เวลา, เงิน, การเอาใจใส่, สถานที่, อุปกรณ์การเรียนที่เหมาะสม รวมไปถึงการส่งเสริมสนับสนุนการเข้าร่วมกิจกรรมทางดนตรี การพาไปดู Concert, การเข้าค่ายดนตรี เป็นต้น)

ด้าน Parental Motivated

2. ในการเรียนดนตรี ผู้ปกครองมีส่วนช่วยกระตุ้นนักเรียนในการเรียนได้อย่างไรบ้าง และวิธีการใดเป็นวิธีการที่เหมาะสม สำหรับเด็ก อายุระหว่าง 5-7 ปี ซึ่งเป็นวัยเริ่มต้น การเรียนดนตรีแบบเป็นเครื่องดนตรีชิ้นเดียว (Learning music Instrument)

3. การใช้ Positive Reinforcement (เสริมแรงแง่บวก) เช่นการให้รางวัล, คำชมเชย Negative Reinforcement (เสริมแรงแง่ลบ) เช่นการลงโทษ, การดูหรือว่ากล่าว วิธีไหนเป็นวิธีที่ดีกว่ากัน สำหรับเด็ก อายุระหว่าง 5-7 ปี เหตุใดจึงเป็นเช่นนั้น

ด้าน Expectation & Personal Beliefs

4. ความเชื่อและความคาดหวังของผู้ปกครอง ต่อการส่งเสริมการเรียนดนตรีของลูก มีผลดี/ไม่ดีกับ เด็กอย่างไร เหตุใดจึงเป็นเช่นนั้น จงยกเหตุการณ์ประกอบเพื่ออธิบายให้ชัดเจน

*ด้าน Parent-Teacher Interaction*

5. ในฐานะ ผู้เชี่ยวชาญด้านดนตรีศึกษา คุณมองว่า ปฏิสัมพันธ์ระหว่างผู้ปกครองกับครูผู้สอน ควรเป็นไปในรูปแบบใด รวมถึง ลักษณะของความสัมพัทธ์ระหว่างผู้ปกครองและครูผู้สอน ต่อการดูแลนักเรียน ควรเป็นไปในรูปแบบ ใด ใกล้เคียง, กลางๆ หรือ แบบให้ผู้ปกครองสื่อสารบ้างเป็นบางครั้งก็เพียงพอ เพื่อส่งเสริมการเรียนรู้ของเด็กได้ดีที่สุด

6. ในมุมมองของผู้เชี่ยวชาญด้านดนตรีศึกษา แนวทางในการส่งเสริมการมีส่วนร่วมของผู้ปกครอง ต่อการมีบทบาทในการเรียนดนตรีของบุตรหลานของตน ต้องทำอย่างไรบ้าง

## **BIOGRAPHY**

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