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Measuring Parental Involvement as Parental Actions in Children's Private Music Lessons in China

Cancan Cui
University of South Florida

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by

Cancan Cui

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Major Professor: C. Victor Fung, Ph.D.
Jennifer Bugos, Ph.D.
David A. Williams, Ph.D.
Robert Dedrick, Ph.D.
Xuerong Cui, Ph.D.

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DEDICATION

This dissertation is dedicated to my parents.

I further dedicate this dissertation to my family, friends, teachers, and music educators.

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ABSTRACT

The purpose of this dissertation was to establish a measurement instrument to measure parents' level of actions in their children's private music learning in China. I adopted Fung's (2018) framework of Change and Human Actions as the theoretical framework. The instrument was designed to determine the parent's level of involvement (i.e., act in proactivity, act in passivity, and act in avoidance) in their children's private music learning. This research was guided by these four research questions:

1. What are the validity and fit index of the measure based on Fung's (2018) framework as applied to parents with children between the ages of 5-12 years who are taking private music lessons?
2. What is the reliability of this measure?
3. What are the correlations between (a) age and original sources of intentions (child, parents, and parents' friends and neighbors), and (b) actions of the change efforts (proactivity, passivity, and avoidance)?
4. What level of actions (proactivity, passivity, and avoidance) do parents involve in their children's private music lessons?

Survey data were collected online from 894 parents from 20 different provinces in China. Seven factors were extracted from the exploratory factor analysis, which were then consolidated into a 3-factor solution. The confirmatory factor analysis indicated an adequate model fit of the Parents' Level of Action in Private Music Learning Scale (PLAPMLS). Results from the correlation analyses revealed that (1) Children's age had direct, but weak correlation with parents' action in proactivity, and (2) Parents' actions in proactivity were positively associated

with children's intention to take music lessons. The results of the repeated-measures ANOVA indicated that most Chinese parents in this study were proactively involved in their children's private music learning. Findings from this study are consistent with the existing literature (i.e., correlation between children's age and parents' action). Implications and recommendations are discussed, and the suggestions for future research are included.

CHAPTER 1 INTRODUCTION

Parents' vital role to inspire and reinforce children to achieve academic success has been shown by decades of educational research and concept and theory development (Amatea et al., 2006; Izzo et al., 1999; Shatkin & Gershberg, 2007; Asmus, 2006; Baker & Soden, 1997; Pomerantz et al., 2005). Ample research indicated that the collaborations of teachers, students, and parents and the relationship among them have an impact on the overall quality of learning which supports children to achieve advanced performance in school (Averill et al., 2016; Ma et al., 2016). Much research has shown that students' educational achievement and attitudes toward learning are positively affected by their parents' high rate of involvement (Baker & Soden, 1997; Pomerantz et al., 2005; Wu, 2010; Hawes & Plourde, 2005). For instance, the literature indicated that students' mathematics achievement (Wu, 2010) and reading abilities (Hawes & Plourde, 2005) had improved due to the involvement of parents.

In the field of music education, parents' role is as influential as music educators in children's music learning process. Children's music learning is also impacted by the parents' role and involvement as parents are the child's first life teacher (Zdzinski, 1996). Parents can not only support children's music learning process, but they can also be actively involved in their children's music learning by singing, listening, dancing to music with their children, as well as going to live concerts, participating in musical activities, and assisting with music home practice. The parents' involvement in children's music learning is a highly meaningful involvement, due to their direct role in providing a suitable practice environment, supervising their children's practice session, as well as due to the values, attitude, and expectations that parents communicate with others about their children's musical growth (Asmus, 1986; McPherson & Davidson, 2009).

Multiple benefits can be derived from the literature regarding parental involvement in the music education domain. From Suzuki (1973) to McPherson (2003, 2009), these authors claimed that the relationship between parents and children was enhanced due to parents' involvement in their children's music learning and shared music experience with children. Furthermore, positive effects were concluded from the parents' support and supervision (McPherson & Davidson, 2002; Renwick & McPherson, 2002). Besides, providing a musical environment, home supervision and investing in the children's musical learning and activities were influential on children's musical development (Creech & Hallam, 2003, 2009; Moore et al., 2003). Due to these benefits, an increasing number of parents are willing to send their children to learn music and diverse types of music learning patterns have appeared, one of which is taking private music lessons.

A substantial number of music learners are taking private music lessons in many countries, amongst them some who have started at a young age. For instance, in the United States, Duke and colleagues (1997) had investigated 951 children, and 82% of them reported that they had a lot of joy through private music learning. In China alone, approximately 80 million music learners are enrolling in private music lessons with a conservative estimate (Chinese Musicians Association, 2018). In fact, private music learning is becoming prevalent among not only children but also adolescents, young adults, and adults. Amongst, 30 million are children between four and ten years old (Chinese Musicians Association, 2018). Obviously, children occupy the dominant position in the music education industry not only because the development of society which promote people's life quality, but also an increasing number of parents are aware of the importance of music learning on their children (Chinese Musicians Association, 2018) and are motivated to enroll their children in music learning (W. Ho, 2011). However,

some researchers in the West asserted that parental involvement rate in music learning is differentiated by children's age which has an impact on their musical achievement (Kemp, 1982). In other words, parents' involvement may reduce as their children age increase, which is consistent with Davidson's (1996) perspective, as she noted that "the effect of parental involvement is greatest at the earliest stages of learning, assisting the child to establish self-structured working patterns" (p. 400), which was similar with W. Ho's (2011) study, as she pointed out that parents' support in children music learning decreased after students enter higher grades and at that time, most Chinese parents pay their attention on children's academic learning rather than music learning (Phillipson & Phillipson, 2007). However, research indicated that children (age four to ten years) are the largest group among music learners (Chinese Musicians Association, 2018), whereas Marsh (2012) concluded that children's age from 5 to12, "could be slightly extended in formal education settings in different geographical locations" (p.1). Therefore, to be consistent with Marsh's idea, participants in this study would be parents whose children's age is between 5-12 years.

Rationale of the Study

Numerous research articles acknowledged that with parents involved, children's musical development and achievement have improved in China (e.g., Ho, 2003, 2009) and in the West (e.g., McPherson, 2009), which also emphasizes the need to study parental involvement. Nevertheless, amongst them, only a limited number of studies focused on the relationship between parental involvement and their children's private music learning outcomes (Shen, 2016; Upitis et al., 2017); in fact, as far as can be determined, there are no studies that directly and precisely examined the establishment of parental involvement with a distinctive level of

involvement in children's private music learning. For these reasons, two major concerns arise as part of the significance of this study.

First, ample research emphasized Chinese parents' involvement in their children's general education and music education (e.g., Asmus, 1986; Ho, 2003, 2009; McPherson & Davidson, 2009). However, there is no tool to measure Chinese parents' involvement in their children's music learning. For the sake of filling the gap in this domain, this measurement may be the first in the music education domain that focuses in measuring Chinese parents' involvement in their children's private music learning.

Second, most of the existing instruments directly focus on parental involvement without a distinctive level of involvement in general education and music education (Amatea et al., 2006; Izzo et al., 1999; Shatkin & Gershberg, 2007; Asmus, 2006; Baker & Soden, 1997; Pomerantz et al., 2005). However, this current measure concentrates in parents' level of actions (i.e., parental involvement) as reflected in their efforts to make a change.

Parental Involvement

Researchers have yet to reach an agreement on the definition of parental involvement, because "despite its intuitive meaning, the operational use of parental involvement has not been clear and consistent" (Fan & Chen, 2001, p.3). Diverse explanations which encompass multiple dimensions such as behaviors, activities, goals, beliefs, attitudes, and outcomes can be utilized as the interpretation of parental involvement (Hoover-Dempsey, et al., 2005; Sheldon, 2002). Jeynes (2007) adopted that "Parental involvement was defined as parental participation in the educational processes and experiences of their children" (p. 88) as an interpretation in her meta-analysis. In Grolnick and Slowiaczek's (1994) perspective, they claimed parental involvement as "the dedication of resources by the parent to the child within a given domain" (p.238).

Analogically, “parental involvement can be generally defined as the parents’ or caregivers’ investment in the education of their children" (Larocque, Kleiman, and Darling, 2011, p. 116).

The definition of “parental involvement” can be interpreted differently from parent’s, student’s, and teacher’s perspectives. From a parent’s perspective, “parental involvement” comprises: (1) regular supervision of students’ homework, (2) development of individual relations with teachers, (3) taking advantage of extracurricular school programs, and (4) improving supportive collaboration within the community (Colon-Leon, 2018). From a student’s perspective, Barge and Loges (2003) viewed “parental involvement” through three aspects which encompass the assistance with assignment, encouragement and interaction, and communication between parents and teacher. Another explanation was provided by Epstein (2008), who viewed “parental involvement” from the parent’s perspective. His explanation was further elaborated by Colon-Leon (2018), as she viewed parental involvement from teacher’s perspective more intuitively as “(a) establishing home environments that support learning; (b) facilitating effective communication between school and home; (c) helping the school and supporting students, (d) learning at home, (e) participating in school decision-making processes, and (f) working with other stakeholders (e.g., students, school staff, community) to strengthen the school” (p. 4).

The term “parent” has appeared throughout this dissertation. To accurately recruit participants, it is significant to clarify the definition of “parents.” “Parents,” normally can be explained as “a person’s father or mother” (Oxford Learners’ Dictionaries, n.p.). Some literature indicates that despite being a biological father or mother, “older individuals who take a special interest and help a teenager develop and understand life values and to build self-confidence” can be deemed as “parents.” In other words, the term “parent” also comprises grandparents, older siblings, adult friends, employers, community members and school staffs (Colon-Leon, 2018).

Besides, researchers such as McKenna and Millen (2013) indicated that under some situations, caregiver or guardian involvement can be also viewed as "parents" even if the children do not have an active relationship with them.

These parents can be involved in the children's music lessons in diverse ways depending on the situation, and the situation changes all the time. The situation changes may be affected by multiple reasons such as the children's schedules, attitudes, preferences, or progress. These are all potential changes that can occur in the children's music learning. This way, their parents have to decide whether they are going to act in response to the changing circumstances in their children's private music learning.

A Broad Overview of Different Ideas of "Change"

Despite decades of research, an explicit and widely agreed-upon definition and interpretation of "change" continues to be a topic of debate. Limited number of researchers had books or articles that emphasized change. For instance, Randles (2013) in his article A Theory of Change in Music Education proposed a Conceptual Model of Change in Music Education. His model explains change as "action sensitive" and that this model represents "how change is articulated in the real world of music education practice" (p. 480). Additionally, a book edited by Regelski and Gates (2009) entitled *Music Education for Changing Time* emphasized the "action for change" (p. vi), for the sake of supporting and enhancing future music teaching after diagnosing several current issues in music education teaching and learning.

In 2018, Fung published a book entitled *A way of music education - Classic Chinese wisdoms*. One of his book chapters was dedicated to the concept of "change," which was built upon Chinese philosophy. In his book, he interpreted "change" in detail and referred to it as a concept that emerges in people's daily life and is influential directly or indirectly in humans. I

decided to adopt and utilize Fung's framework of "change" as a foundation not only because it is a recent framework, but also because it is an appropriate model that incorporate change and present three levels of action in a successive way for the sake of establishing an accurate and purposeful measurement that allows for an explicit measurement of the parent's involvement level (i.e., action) in their children's private music learning. In the following section, Fung's (2018) framework will be explained in detail.

Fung's (2018) Framework of Change and Human Actions

Fung's (2018) framework of Change and Human Actions provided a foundation for the concept of change in music education philosophy. Fung's framework of "Change (*Bian* 变)", as a universal and natural phenomenon, was explored by centuries of research "from the East to the West, from antiquity to contemporary, and from artists and humanists to scientists, social scientists, economists and business managers" (Fung, 2018, p. 95). Generally, "change" emerges and is observed in people's everyday life.

Fung (2018) depicted that even none of us have the ability to change by reversing time, we can only schedule, plan, and act upon forthcoming changes. With an interpretation in detail, Fung (2018) claimed that "everyone must accept the inevitability of change, so life and its meaning can be situated and at the same time human actions may have an impact on the upcoming changes" (p. 95). Furthermore, a "change" can happen unexpectedly to change a subsequent situation's direction or to replace it. No matter if it comes conspicuously or invisibly, it indeed has a noticeable change or slight modification, and in some cases, it goes unnoticed by people. Even "Change" is taking place in people's daily life, it might not always guarantee to take people to their intended outcomes. In this way, Fung (2018) indicated that the deeper one delves into changes, "The more one learns about changes, the better positioned one is in making

decisions to promote prosperity and to avoid adversity" (p. 96). With further elaboration, for the sake of achieving prosperity, people do not only need to emphasize the result in "change," but they also should have a clear sense of direction of where "change" might head towards.

Fung's (2018) Change and Human Actions diagram provided a clear structure and solid foundation for the establishment of the parental involvement measurement. In his diagram, Fung (2018) explained that when change takes place, the result is one of these two decision points: ignore or take actions. Ignorance can be interpreted as one would behave without knowing any change in the circumstances. The second decision point is to "act", which refers to responses to change. Fung (2018) further pointed out that change is confirmed by people before making a decision to "act" and the level of action is influenced by people's life, their individual situations, or the individual's values and priorities. According to Fung's (2018) framework, people may act in three different levels: proactivity, passivity, and avoidance and each level of action leads to different outcomes. These three levels could potentially serve as three factors in a model in parental involvement for children's private music learning.

Act in Proactivity

In Fung's (2018) *A Way of Music Education-Classic Chinese Wisdoms*, the term "proactivity" came together with "act in proactivity" and was referred to as "continuous curiosity in all types of musical experiences, regardless of one's level of familiarity with these expectation" (Fung, 2018, p. 107). In other words, to adapt to the changing world, one would always keep his/her curiosities for the new elements, and unfamiliar things. Even reconnecting with old things, after reviewing it, new experiences or new perspectives can be explored. Act proactively in the music education domain refers to someone being passionate with all the details in a musical activity. For example, a student who attends a musical concert with a lot of

expectation and passion. During the concert, this student takes good notes, focusing on all the details of the musician such as their expression, breathing, and gestures, analyzing the musical structure and texture, and seeking out for more musical experiences. In the context of parental involvement in the children's private music lessons, "act in proactivity" is viewed as the parents' action in a proactive way in their children's private music lessons after they perceive change from their children or themselves, accepting it, and their willingness to change proactively. More intuitively, parents acting proactively encompasses parents' deliberate change based on their children's change to show their respect for their children's preferences and the changing circumstances and to ensure their children's music learning success. By doing so, parents acting proactively may result in many benefits for their children.

Act in Passivity

"Act in passivity" was explained by Fung (2018) as "actions are taken in recognition of the changes found in the continua only to get by without any immediate adversity" (p. 105). In other words, people are trying to do the least without getting into any adversities; more intuitively, these people will only act to avoid any negative outcomes and act because they have to abide by the chance; otherwise, they would prefer to keep things the same. When acting in passivity, people normally do not intend to do anything unless they have to do it. In the music education domain, "act in passivity" could represent people taking part in music activities with a low level of desire, such as taking a required class due to its credits or to satisfy graduation requirements. If there is an option to opt out of the situation, these students may want to avoid taking the class. As a result, students take this class with passivity to avoid graduation complications.

In regards to parental involvement in their children's private music lessons, the perspective of "act in passivity" through Fung's (2018) framework can be accounted as parents perceiving change that they have to make for their children; after accepting change and emphasizing it, those parents will have to make a decision towards that change, but that decision emerges with low enthusiasm or that decision was not fully explored. For example, when almost all the children take private music lessons in a community, and one child in that community does not take private music lessons, that child's parents may face some difficulty when attempting to socialize with the other parents as it appears as if they have nothing in common to talk about. This is due to their belief that they are at a social disadvantage since their child is not enrolled in private music lessons. Parents feel the peer pressure from the other parents who insist on them to send their children to take private music lessons. In light of such peer pressure, those parents end up deciding to send their children to learn music in the same music school their friends send. Another reason why parents send their children to take music lessons is to avoid isolation among other parents in the same community or to avoid not giving their children better life chances like their peers. This behavior can be deemed as parents' acting in passivity in their children's music learning.

However, the distinction between "act in proactivity" and "act in passivity" is that parents acting in passivity make decisions in respect to the change at hand, yet they proceed with the action with low passion and minimal effort. For example, these parents may be less involved in seeking a music teacher who is the most appropriate for their child's musical needs. Rather, just choose the most convenient teacher. Consequently, some uncertainties might happen in the children's private music learning; these uncertainties may result in random outcomes.

Act in Avoidance

Act in avoidance, can be interpreted as someone escaping from a changing environment even if he or she perceives changes and accepts it (Fung, 2018). As a human being to act in avoidance, "life would be less meaningful, less interesting, less healthy, and less social" in accordance with Fung's (2018) framework. People who avoid taking part in music activities lack experience in music, and there is no progress that can be made during the music experience. As for the long-term effects, it is difficult for people to move forward musically. Parental involvement, being the major theme in this dissertation, is discerned through Fung's (2018) framework. "Act in avoidance" refers to the parents' avoidance of change even though they recognize change and accept, but yet, they choose to not act on that change. For instance, parents perceive their children's change of attitude (e.g., not feeling joy or not enjoying their learning) towards their teacher's technical and high demands; as a result, the children prefer to learn from a music teacher who is able to provide more encouragement and joy rather than learning from a music teacher with technical and high demands. In such a scenario, parents choose to take no action and keep the child in the same teacher's studio, avoiding any action to change. This behavior can be deemed as one example of "act in avoidance" in parental involvement. The main difference between "act in passivity" and "act in avoidance" in parental involvement is that in the former, parents would act even though they may not want to change; the change happens as they have to do so, therefore, they act with low-enthusiasm. As for the latter, parents realize children's change but refuse to act on it. In summary, all three action dimensions are shown in Figure 1.1.

As one looks at Fung's (2018) diagram, one can simply see that "change" is a key concept that emerges in daily life, including aspects of musical life in children and their parents. Research indicated that parents would change based on their children's age (Bugeja, 2009; W.

Ho, 2011). For instance, when children are still at an early young age, parents are willing to spend more time to supervise their children's instrumental music practice, whereas parents aimed to foster their children's independent ability when their children are at an older age, such as over 10-years old. These conclusions are consistent with the first two arrows leading to a decision point to act in Fung's (2018) framework. In some cases, people may choose to ignore the changes and behave as if there is no change. Normally, when people recognize the changes and "learn about the changes," they arrive at a point to take an action actively, passively, or in avoidance.

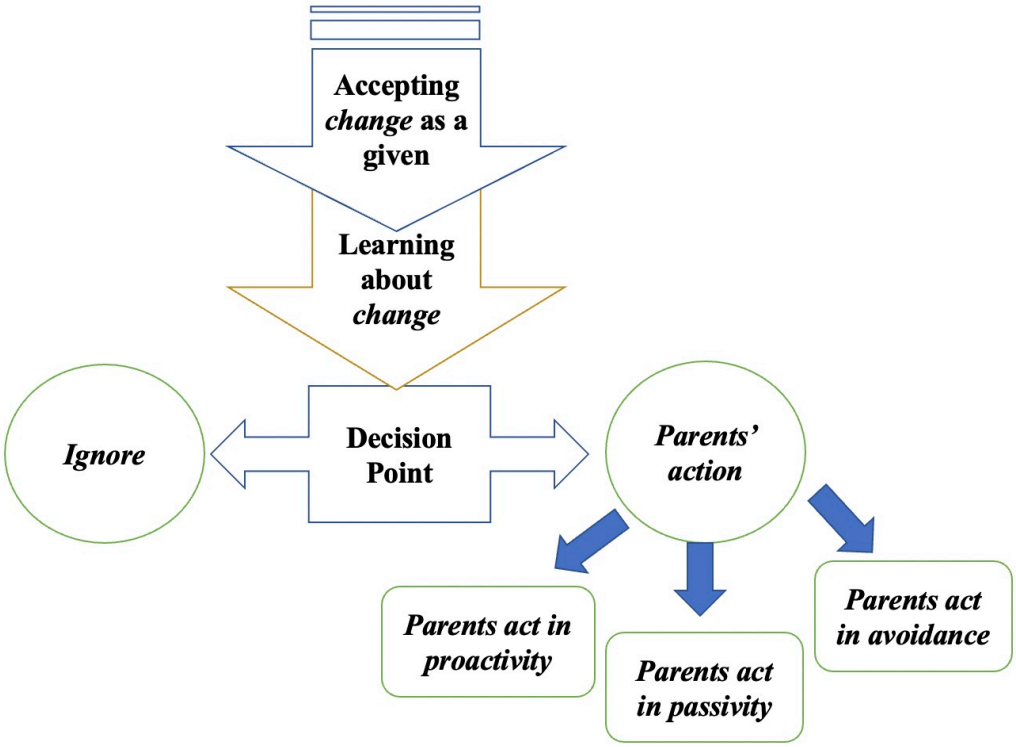

Figure 1.1. Framework of Change and Human Actions (Fung, 2018, p. 100).

Fung (2018) claimed that "if individuals are too young to make decisions regarding their musical actions typically their parent, guardian, or caregiver does it for them" (p. 110).

Therefore, Fung's framework of "change" has a potential relationship with parental involvement that can be utilized as a foundation for the establishment on the level of parental involvement. According to Fung (2018), three levels of parental actions can be derived after perceiving changes: "parents act in avoidance," "parents act in passivity," and "parents act in proactivity".

However, going back to Fung's (2018) figure (see Figure 1.1), it is not difficult to see that there are two lines at the top of the diagram. Fung (2018) claimed that change normally happens as a response to something else happening. Regarding parental involvement, these parents who have children currently taking private music lessons for at least three months, have initially actively or partially involved when deciding to have their children begin private music lessons. Within their learning process or their ages has gradually changed, parents are willing or are not willing to change their cultivation approach based on their children's age or private music learning experience and performance. This is also because their children are currently enrolled in private music learning and have been enrolled for a period of time. Once these parents start taking actions, they can be deemed as entirely involved or partly involved. In other words, parents who are involved in this study are either initially actively involved or partially involved in their children' private music learning based on their original sources of intentions (i.e., child, parents themselves, parents' friends and neighbors, or a combination) before starting to learn about the changes and to accept them.

After having their children start private music lessons, these parents tend to face a new set of changes as their children continue the music lessons, such as encountering an inappropriate music teacher, or their children's loss of joy in learning the instrument. Fung's (2018) framework allows researchers to pinpoint these continuous changes after the private lessons have already started, not the changes that facilitated the initiation of the private music lessons. Fung's (2018)

diagram is an appropriate framework for the development of a measure in parents' level of involvement in their children's private music learning process.

Research Purpose and Questions

The purpose of this study was to establish an instrument of parental involvement in children's private music lessons that adopted Fung's (2018) framework of Change and Human Actions as a foundation. The instrument was designed to determine the parent's level of involvement (i.e., actions in proactivity, passivity, and avoidance) in their children's music learning. These actions may imply the parents' willingness to maintain or change their original decision in private music lessons.

This research is guided by these four research questions:

1. What are the validity and fit index of the measure based on Fung's (2018) framework as applied to parents with children between the ages of 5 and 12 years who are taking private music lessons?
2. What is the reliability of this measure?
3. What are the correlations between (a) age and original sources of intentions (child, parents, and parents' friends and neighbors) and (b) actions of the change efforts (proactivity, passivity, avoidance)?
4. What level of actions (proactivity, passivity, and avoidance) do parents involve in their children's private music lessons?

Operational Definition of Terms

Parental involvement

In a literal sense, parental involvement can be defined as parents who take part into children's education processes and experiences in the education domain. However, some

researchers argued that parental involvement was influenced by several aspects such as parental behavior (Davidson et al.,1996; Margiotta, 2011)), parental motivation (Dai & Schader, 2001), parental decisions (McPherson, 2009), parental background (Hallam, 1998), parental roles (McPherson, 2009), the relationship among parents, students, and teachers (Creech, 2010) and home environment (Zdzinski, 1996).

Private Music Lessons

Private music lesson refers to the music learning that takes place outside of school (Upitis et al., 2017). Each lesson typically lasts for 30-40 minutes, and all the decisions in the lesson are not only made by the music teacher, rather these decisions are made in collaboration with the parents and learners. Private music lessons are typically composed of one student or a small group of students.

Actions

This term is interpreted in the context of Fung's (2018) framework of Change and Human Actions which refers to one of the decision points that humans make after perceiving and accepting changes. In this dissertation, "actions" can be interpreted as "involvement" since the purpose of this dissertation is to focus parental involvement. In other words, "parental actions" can be viewed synonymously as "parental involvement".

Proactivity

In the Oxford Dictionary, proactivity was interpreted as "serving to prepare for, intervene in, or control an expected occurrence or situation, especially a negative or difficult one" (Oxford Dictionary, 2020, n.p.). In Fung's (2018) *A Way of Music Education-Classic Chinese Wisdoms*, the term proactivity came together with "act in proactivity" and was referred to "a continuous curiosity in all types of musical experiences, regardless of one's level of familiarity with these

expectation" (Fung, 2018, p. 107). In this dissertation, "proactivity" refers to the level of parental involvement, which means that parents are actively involved in their children's music private learning after perceiving some changes during the music learning process.

Passivity

In the Oxford Dictionary, passivity was explained as "chemical inactivity, especially the resistance to corrosion of certain metals when covered with a coherent oxide layer" (Oxford dictionary, 2020, n.p.). Furthermore, Fung (2018) claimed that people react on an action but react with minimum effort which can be deemed as "act in passivity." In this dissertation, "act in passivity" refers to the parents' reaction to their children's change or their own change with minimum effort regarding their children's perspective in music learning.

Avoidance

According to Oxford Dictionary, "avoidance" means "keeping away from something" (Oxford dictionary, 2020, n.p.). In Fung's (2018) book, avoidance refers to, when humans perceive change, they deliberately avoid the event. To be more specific, in this dissertation, avoidance refers to when parents perceive change from children or themselves, they choose to avoid any action in response to the changing event.

Ignorance

In Fung's (2018) book, he explained "ignorance" as "scenarios where human actions do not correspond with changing situations" (p.102). In other words, one would behave as if no change has taken place. Along with Fung's (2018) framework, there is no awareness of the change. In this dissertation, "ignorance" represents parents who did not perceive any change from their children or themselves and of course followed by no action.

CHAPTER 2 LITERATURE REVIEW

The study aims to establish a measure in parents' level of actions in their children's private music learning based on Fung's (2018) Change and Human Actions framework. Prominent theories of change could be applied to music learning (Lewin, 1947; Randles, 2013; Fung, 2018) are reviewed in this chapter. Additionally, multiple factors such as gender, parents' background, parental attitude, parental motivation, and parental behaviors would have an impact on parents' actions. To establish a valid and reliable instrument, reviewing existing measurements associated with parental involvement in music education is also necessary. Therefore, this chapter consists of three main sections: (a) comparison of three frameworks of change, (b) factors affecting parental involvement, and (c) parental involvement measures used in music education.

Comparison of the Ideas of "Change" across Lewin-Randles-Fung

"Change" occurs in many aspects of life, including education. Although few studies measured "change" in both education and music education domains, numerous researchers have established their own theory of "change." For instance, authors in each chapter of the book *Music Education for Changing Times* edited by Regelski and Gates (2010) emphasized "change" and revealed their perspectives on how music education could "change" in order to improve. These theories have provided diverse perspectives and solid foundation on change for music educators and researchers to construct their further research or transformative teaching. In this section, I have chosen three distinctive theories (Lewin, 1947; Randles, 2013; Fung, 2018, which refer to L-R-F below) for comparison, as they are representative theories that put "change" as the

subject, which can be applied in educational research or music education research. I compare them according to (a) their foundation and features and (b) similarities and differences across the three theories.

Foundation and Features

Change happens almost all the time, from nuances around us to dramatic changes. However, "change" is a general and broad concept which is difficult to define and researchers from diverse backgrounds generated varied definitions. In the educational domain, "change" is defined as a continuous variable which consumes time to measure. For instance, Kurt Lewin (1947) created a theory of "change" which encompasses three levels with the process of "change": unfreezing, moving, and refreezing (p. 35).

Specifically, a few studies (Vasil, 2019; Vasil, 2015; Creech & Hallam, 2003; Bugeja, 2009) can be found that adopted a qualitative approach to examine "change" in music learning in the music education domain, whereas a rare number of studies have adopted quantitative methods to measure "change" (Esbjorn et al., 2014). However, a few researchers have created some frameworks of "change" in the music education domain. The following paragraphs present an overview with foundation and features of the scarce literature exploring three frameworks of "change" that can be considered for use in music education: (a) Lewin's (1947) model of "change," (b) Randles' (2013) model of "change," and (c) Fung's (2018) framework of "change."

Lewin's (1947) Three-Step Model of Change

As the well-known, controversial, and the most influential approach to organizational change, Lewin's (1947) three-step model had a profound meaning in the social and

psychological domains (Burnes, 2020; Bartunek & Woodman, 2015; Elrod& Tippett, 2020). Lewin (1947) claimed that the term "change" is used to emphasize in pair with "constancy," as these two concepts counter each other. To deeply elaborate on "change," his condition of "no change," which can be referred to as "constancy," needs attention. However, this literature review focuses only on "change," and discussions on "constancy" can be found elsewhere (Cummings, Bridgeman, & Brown, 2016).

Lewin's "three-step" model was initially created in 1947. Instead of developing it as an approach to organizational change, he developed this model for the sake of tackling social conflict, such as racism (Burnes, 2020). To explore child behavior, Lewin in 1920 developed a field theory, which referred to as topological psychology. Following that, he adopted a field theory as the foundation for the establishment of the "three-steps" model (Lewin, 1947; Burnes, 2020).

Specifically, his model elaborated the change process within the human systems (Schein, 1996). Through emphasizing Kurt Lewin's (1947) model, Lewin (1947) concluded that the process of "change" transformed through three levels: unfreezing, moving or changing, and refreezing. He further indicated that "since any level is determined by a force field, permanency implies that the new force field is made relatively secure against change" (Lewin, 1947, p. 35). Explicitly, he further explained that unfreezing is the first stage to enter "change." This stage showed that human behavior stability was based on "quasi-stationary equilibria"; in other words, human behavior was driven by a large force field and was restrained by forces as well. At the "unfreezing" stage, the change strategies and plan should be prepared, and the change managers had to consider and be ready to face resistance (Rosca, 2020). People used to benefit from their own "comfort zone" and staying in the "comfort zone" made their life easier (Rosca, 2020).

"Unfreezing" indicated that if the change was to happen, these people would have to depart from their "comfort zone" and put themselves in the "danger" zone with regards to many unknown changes. Therefore, communication was very important, as it helped with better understanding and preparation for change.

To make change happen, a driving reason is needed. But when that happens, there is usually an opposing reason of equal strength. Lewin's (1947) second stage "moving", is an actual movement, filled with uncertainties that might lead this "change" to become either a good change or a bad change. However, as Rosca (2020) further interpreted that, "once the change is being acted upon, people involved with it can readjust their behavior in order to make the change work properly" (p. 620). In other words, because communication has a vital role in planning for a change in the first stage, then "motivation behavior" occupies the main role for what motivates people to do an action in the second stage (Rosca, 2020).

The third stage "refreezing" is similar to the first stage "unfreezing," yet different. Rosca (2020) points out that people make a mistake on "change it without refreezing it." More intuitively, after making changes to behaviors or habits, it takes time to practice it in order to shape a new routine (Rosca, 2020). Without enough time to practice, people would return to the way they did things before they started the change. Therefore, a key point for this stage is to give enough "time" for people to "refreeze" themselves.

In conclusion, Lewin's (1947) three-step model of change brings up three key words at each stage: communication, motivation, and time. Both Rosca (2020) and Schein (1996) agreed with the further utility of this theory in culture, technology, society, and education domains. However, Lewin's "change" theory was controversial as some researchers asserted that his model of "change" was not established by himself, instead of concluded and readjusted by the

researchers after him (Burnes, 2020). Currently, there is no certain answer about who designed the model.

Randles' (2013) Conceptual Model of Change in Music Education

Randles' Conceptual Model of Change in Music Education incorporated other researchers' existing models and established his new Conceptual Model of Change in Music Education, which comprehensively illustrated the process of change. Before he started presenting his own model, he explained basic ideas of how change would happen and what conditions should change. More intuitively, a new Conceptual Model of Change in Music Education was adapted (Randles, 2013) which was built upon Webster's (2006) Model of Creative Thinking in Music. In this new model, Randles includes convergent thinking and divergent thinking. Divergent thinking can be viewed as teachers who perceive change and need to find a solution to change, whereas convergent thinking represents how to better solve it (Randles, 2013). Furthermore, teachers need to go beyond their comfort zones and explore new unfamiliar zones. Within these new zones, teachers can explore and experiment with new ideas to uncover new ideas that are appropriate for their schools and communities.

Before he started presenting his own model, he offered some basic ideas of how change would happen and what conditions should change. He initially claimed that "individual" as the center of society that constitutes school and community, which shaped diverse cultures in these parts of the society (Randles, 2013). Following that, he highlighted the resemblance between the "self-hood of individuals" and "self-hood of groups of individuals" to show a potential reason for change to occur (Mckoy, 2018). In other words, with the purpose of change, individuals must negotiate their identities, which was the foundation of Randles' (2013) model of change. Besides identities, Vasil (2015) shared that individuals should also discuss their culture and their past

experiences, such as the society in which they live and the contexts that they experience (i.e., both familiar comfort zones and new zones). Shaping new and long-lasting skills as well as gaining a shift in one's identity are a result of exposure to long-term experiences. A culture-creating process entails the individual's envision and enaction of a new behavior as they negotiate their identities, culture, and lived contexts. In other words, individual, as the center and foundation of Randles' (2013) model, is always influencing change.

With a purpose of making change happen, Randles (2013) conceptualized the "self" as multidimensional aspect with some perceptual and changeable facets, which included self-efficacy, self-concept, self-esteem, and others that are more stable, such as identity (Mckoy, 2018). To interpret how these facets of self can be affected, he then adopted the "Model of the Analogy of the Self-System to Soil in a Rainstorm" as the metaphor to explain how change would occur (Mckoy, 2018). Randles (2013) indicated that "the rainstorm might be thought of as the events, circumstances and encounters with music, music making and music education as individual experiences. These experiences then soak through the soil, and eventually can make it to the level of identity. Just as it takes a heavy rain to saturate soil, it will take a heavy rain to affect the 'who am I' area of identity" (p. 476).

Randles' Conceptual Model of Change in Music Education was adopted and applied by many researchers (Vasil, 2015, 2019; McKoy, 2018). These researchers not only applied this model to curriculum change in music education, but also used it as the theoretical framework in other aspects, such as music teacher change or changes in nature.

Fung's (2018) Framework of Change and Human Actions

Fung's (2018) framework of Change and Human Actions described the process of perceiving change and accepting change, and how humans would take actions in response to, and

to induce, change. He claimed that "change" is a natural phenomenon. He defined change as "full replacement, a dramatic transformation, or a complete turnaround," with some changes that are "miniscule" and "unperceivable" by humans while others are "more noticeable" (Fung, 2018, p. 95).

Fung's (2018) framework of Change and Human Actions was built upon ancient Chinese philosophies. He adopted the idea found in *Yijing* (or *I-Ching*, The Book of Changes) in that change did not happen alone but organically in connection with other beings and phenomena. Fung (2018) suggested that connotation of the word "change" (*bian* 变) was attached to either "cultivation" (*hua* 化) or "flowing through" (*tong* 通)." When "cultivation" (*hua* 化) is paired with "change" in Chinese, the term "*bianhua* 变化" could be understood as a synonym of "Change." Fung (2018) pointed out the "slight difference between them is that *bianhua* has an added emphasis on the change being cultivated, progressed, transformed, or integrated, implying a state of becoming and being acted upon" (p. 97). Similarly, "change" was paired with the word "flowing through (*tong* 通)" for "*biantong* 变通" could be understood as "human participation in the advent of change … so the change is sensible" (Fung, 2018, p. 97). From a semantic perspective, the word "*tong*" signified that the process of change had to be deliberate and consistent rather than forced, inconsistent, or unachievable (Fung, 2018). In other words, normally, people would make adjustments and decisions when they perceive something has changed. Fung (2018) further interpreted the pairing of "change (*bian* 变)" and "flowing through (*tong* 通)" as inevitable to put change in the context of the moving universe, and humans were going to act on this change to make it sensible, which is "tong (通)" in Chinese. Therefore, Fung's framework of Change and Human Actions offered guidelines to "actions."

In this framework, actions were based on available choices that led to further changes, hopefully an improvement. A feature of Fung's framework was that it categorized change efforts into three levels of actions under changing conditions. As Fung (2018) discussed, in normal circumstances, a small alteration would lead to small modification, and a large alternation would lead to a large modification. The "small" and "large" here can be viewed as the action level of change parents would take. Thus, the moment that humans accepted a change and decided to act on this change, their actions can be categorized into three levels: proactivity, passivity, and avoidance. In the music education domain, this framework could be applied to parental involvement in their children's music learning process. For instance, parents' behaviors and decisions could change based on the children's age (Bugeja, 2009) or the children's behaviors (Creech & Hallam, 2003).

Table 2.1 presents a summary of foundation that these researchers developed and the features of each model that generated Lewin's (1947) Three-step Model of Change, Randles' (2013) model of "change in music education" and Fung's (2018) framework of Change and Human Actions, which indicates Lewin-Randles-Fung's ideas of change were similar whereas distinctive features still exist in each of the three.

Similarities and Differences Across Lewin-Randles-Fung

This section presents a comparison among the three ideas (Lewin-Randles-Fung) of "change." The abovementioned provided an overview of the foundation and features of each model. Even though these three models adopted "change" as their subject, each of the "change" model has its own features and focus which can be further analyzed and compared. Therefore, in this section, I compare the similarities and differences across Lewin-Randles-Fung.

Table 2.1

Foundation and Features of Lewin-Randles-Fung

Name of the Authors	Foundation	Features
Kurt Lewin (1947)	Field theory.	Include three stages: (1) unfreezing the present level, (2) moving to a new level, and (3) refreezing group life on the new level
Clint Randles (2013)	Individual, self and identity	Soil, rainstorm
Victor Fung (2018)	*Yijing* (*I-Ching* or The Book of Changes)	Three levels of actions: proactivity, passivity, and avoidance

Similarities

Lewin-Randles-Fung adopted "change" as the subject as "change" can be applied in the social behavior domain or education domain. Lewin-Randles-Fung shared the same goal of "moving forward to the next step" and making something better. For instance, Lewin's (1947) theory was focused on resolving a social issue, such as racism, while both Fung's (2018) and Randles' (2013) shared the purpose of supporting music education and music learning transformation to gradually improve. Therefore, even though the three of them have different foundations and different ways of viewing "change," some common points can be derived to support education and music education and bring forth improvements.

Consistent among Lewin-Randles-Fung, individual or human is the center. Specifically, Lewin (1947) described how human behavior changed through his three-step model: (1) from unfreezing, referring to learning about change; (2) moving, referring to the movement that is to be taken in order to change; and (3) refreezing, referring to practicing and adapting to the new

change. Similarly, individuals are at the center and the foundation in Randles' (2013) model. Furthermore, he claimed that an individual's change affected a group of individual's changes which would lead to changes in the society (Randles, 2013). Based on an ecological system, Fung's (2018) framework stated that humans are the center of change, who are affected by the environment, as he claimed that "change in the environment is the change that occurs in the system, and ecological transition demands for change in the person" (p. 99).

Both Lewin's (1947) theory of "change" and Randles' (2013) model of "change" describe the process of "change." In more detail, Lewin (1947) illustrated the overarching idea of human's psychological change in the process of perceiving change, learning change, and accepting and adapting change through a three-step alternation. Three key words can be concluded from his three steps respectively: communication, motivation, and time (Rosca, 2020). Similarly, Randles (2013) also elaborated on the changing process in his Conceptual Model of Change in Music Education. He discussed how an individual's change affected a group of individuals' changes. To accept change, Randles (2013) used the term "adaptation" which is similar to Lewin's (1947) "refreezing," referring to the stage in which one enters a new step of change, an individual needs time to practice the new behavior.

Both Randles' (2013) model and Fung's (2018) framework are primarily applied in the music education domain and share the same goal of transforming music education curricular or providing high-quality musical experience. More intuitively, Randles' (2013) model elaborated on how music education transforms through a cultural creative process such as adding iPad groups in a school, a songwriting class, or a computer-music class in the school music setting. Researchers have applied this model in their research with the purpose of interpreting how music educators enact "change" in their study (Vasil, 2015; Vasil, 2019; Beauregard, 2019).

Analogously, Fung's (2018) framework of Change and Human Actions was initially applied to explain how humans act on change in the music education domain. He further provided examples of when changes occur. For example, he shared that when a change occurs, music-citizens may have active musical motions, passive musical motions upon changes or avoid joining (Fung, 2018). Another example is that when change occurs, music teachers may have fully engaged teaching, not realizing a full potential of teaching, or may lack organized teaching after change takes place (Fung, 2018). Nonetheless, no matter how change occurs, both Randles' (2013) model and Fung's (2018) framework aimed to provide advanced musical experiences for all human beings.

Both Lewin (1947) and Fung (2018) believed that before change occurs, it is important to accept it and learn from it. That's why Lewin (1947) pointed out that "learn it and prepare for it" is important in the first stage "unfreezing." In this stage, people should learn when change occurs, what unknown or uncertainty they have faced, and how to face it before they decide to change (Rosca, 2020). Similar interpretations were evident in Fung's (2018) framework, as the two initial steps in his framework are "accepting change as given" and "learning about change." Within this process, Fung (2018) interpreted that "the more one learns about changes, the better positioned one is in making decisions to promote prosperity and to avoid adversity" (p. 96), which also indicated that the more the individual is prepared, the better it is for him/her to avoid adversity (which is similar with the "danger zone" in Lewin's (1947) theory).

Differences

Even though Lewin-Randles-Fung put "change" as the center, they are distinguishable from each other. For instance, Lewin's (1947) theory is a stage-oriented model with clear steps that shows how "change" transits from one stage to the next. Randles' (2013) model used an

analogy with soil and water to predict that change was affected by experiences and environments, whereas Fung's (2018) framework is action-oriented with different level of actions.

Regarding the above-mentioned contents, both Lewin's (1947) theory and Randles' (2013) model elaborated on the process of change. However, Lewin's (1947) three-steps model was primarily associated with social change, as the model examined the dynamics of social groups, individual's personal interests in the proposed "change," and individuals opposing the changes. In contrast, Randles' (2013) Conceptual Model of Change in Music Education was associated with "cultural creative process," mainly utilized the music education domain with the purpose of transforming music education curricular or improving music experiences for musical humans.

Both Randles' (2013) model and Fung's (2018) framework were originated in the music education domain. Both shared the same initial purpose of providing high-quality musical experience in the music education domain. On the contrary, Randles' (2013) model and Fung's (2018) framework are different in their ways of viewing change. As discussed above, Randles' (2013) model puts eyes on the culture creative process, aiming to provide innovative approaches to transform and enhance music education and music teaching. Similarly, but distinctively, Fung's (2018) framework not only specified the changing process, he also categorized the change efforts into three levels for when an individual decides to act on this change: proactivity, passivity, and avoidance. These three levels of actions are beneficial for future analyses on change. Analogously, Lewin's (1947) model was different from Fung's (2018) framework, as Lewin (1947) elaborated on the changing process through "unfreezing-moving-refreezing" steps without any discussion of how individuals could adapt to the "refreezing."

Notwithstanding, "change" is the core in the work of Lewin-Randles-Fung. Comparing between Lewin (1947) and Randles (2013), it is distinctive that Fung's (2018) framework of Change and Human Actions is more comprehensive and thorough as it did not only interpret the changing process, but it also refined the changing efforts. By doing so, he placed an eye on actions in details to elaborate on how people enact on accepting change with different levels of actions: proactivity, passivity, or avoidance. Parental involvement is an action they take in their children's music learning, which can be examined using Fung's (2018) Change and Human Actions framework. By connecting parental involvement to Fung's (2018) framework, parents are able to make their choices to act in proactivity, passivity, or avoidance towards their children's music learning process. Parents are also able to change their action level based on either their changes or their children's changes during their children's private music learning process. Without doubt, Fung's (2018) framework of Change and Human Actions is the best fit among the three in serving this topic and the purpose of the current study.

Summary

This section presents a comparison across Lewin-Randles-Fung: Lewin's (1947) "three-steps model," Randles' (2013) Conceptual Model of Change in Music Education, and Fung's (2018) framework of Change and Human Actions. Lewin-Randles-Fung can be applied and utilized in the social behavioral domain, the educational domain, and the music education domain. Even though "change" is the core of Lewin-Randles-Fung, they are built upon different foundations and have their own features. Along with that, the researcher compared the purposes, contents, and foundations and features of Lewin-Randles-Fung. Reviewing Lewin-Randles-Fung and their characteristics exhibited a solid comparison which aided in providing compelling

reasons to choose Fung's (2018) framework as the main theoretical framework to establish an instrument to measure parental actions in children's private music learning.

However, only a small number of existing studies (Creech & Hallam, 2003; Bugeja, 2009) are relevant to parents' behaviors after perceiving change within their children's music learning. Therefore, it is important to know of the factors affecting parents' level of involvement in their children's private music learning. In the light of that, the following section provides a synthesis of the factors affecting parental involvement in their children's music learning.

Factors Affecting Parental Involvement in Children's Music Learning

A vast majority of research indicated that not only parents, but also children and teachers were three main roles that influence parental involvement in both educational domain and music education domain (Ang, Panebianco & Odendaal, 2020). More intuitively, factors related to children, parents, and teacher, such as parent-student-teacher relationship, children's learning attitude, and teacher's qualities would influence parental involvement. The current study aimed at establishing a measurement for parental involvement. A vital part in this study was to emphasize some potential factors that affect parental involvement, in both education domain and music education domain. Therefore, this section presents a review of factors that affect parental involvement. However, since the current study focuses on parents' level of actions, only factors that relate to parents are reviewed in this section. These potential factors that might affect the process of establishing parents' level of actions measurement include: (a) parents' background in music learning, (b) parental musical involvement at home, and (c) other factors that affect parental music involvement. Furthermore, information presented in this section were used to determine the direction and wording the contents of the measurement in the current study.

Parents' Background in Music Learning

Tremendous benefits, ranging from promoting children's learning achievement to promoting relationships between parents and children, can be derived from parental involvement (Creech, 2003; Dublin & Elpus, 2021; Macmillan, 2004; Suk, 2014). However, the literature indicated that parental background, as an indicator of children's future academic achievement and children's future music learning participation, included not only parents' socio-economic status, parents' educational and musical backgrounds, but also encompassed gender and ethnicity (Ballantine & Hammack, 2009). This section explores several aspects of parental background associated with children's music learning: (a) parents' educational background, (2) parents' socio-economic status, and (c) gender distinction.

Parents' Educational Background

Parents' educational background has a strong relationship with the children's learning achievement (Baker & Stevenson, 1968; Hornby & Blackwell, 2018). Baker and Stevenson (1968) indicated that knowledgeable parents tend not to miss any information about their children's performance and tend to collaborate with the school to keep the school informed of the child's development and needs (Baker & Stevenson, 1968). Additionally, parents with higher education degrees are more capable to support their children in solving problems as they have a wider range of strategies to supervise and support their children in their educational journey (Hornby & Blackwell, 2018; Baker & Stevenson, 1968). Compared with parents who do not have a strong educational background, parents with a higher level of education have a higher possibility to be involved with both school and their children. These more highly educated parents are not only familiar with their children's strongest and weakest subjects, they are also familiar with their children's teachers. Besides, they also have the ability to provide evaluation

for their children's overall learning performance (Hornby & Blackwell, 2018; Baker & Stevenson, 1968). Such parents can also allocate time for work and for meeting with their children's teachers or for attending children's concerts or activities (Hornby & Blackwell, 2018; Baker& Stevenson, 1968). Moreover, Baker and Stevenson (1968) further pointed out that parents who have higher education degrees planned ahead for their children. Nonetheless, low parental educational levels would affect their literacy ability which in return may impact their engagement in children's academic learning (Hornby & Blackwell, 2018). If parents have difficulties in life, their children may feel the effects of these life challenges as well, and therefore, these felt life difficulties may affect their education attainment (Hornby & Blackwell, 2018).

Parental Socio-economic Status

The National Center for Education Statistics (2012) defined parental socioeconomic status as a status affected by the "family income, parental educational attainment, and parental occupational status" (n.p.). Numerous studies indicated that parental socio-economic status was associated with parental involvement and parents' decisions on children's music-learning, which has a direct impact on children's music learning outcomes (McPherson, 2009; Elpus & Abril, 2011; Singh, 2016). Baker, Denessen, and Brus-Laeven (2007) illustrated that children, whose parents have higher socioeconomic status, have higher academic achievement. Besides, in Baker and Stevenson's (1986) research, they revealed that parents with an occupation associated with music have higher participation rates in their children's music learning.

Earlier research findings indicated that family income influenced their children's music learning outcomes (Desimone, 1999; Singh, 2016), whereas the most recent research indicated that there is no correlation between the family income and children's music learning (Durbin &

Elpus, 2021). In a middle-class family, parents tend to value education greater than parents who are from a lower socioeconomic status and working-class family, as these middle-class parents tend to be more willing to participate in their children's music-learning, which leads to positive effects on their children's music learning outcomes (Lightfoot, 1978; Ogbu, 1974; Barnes, DeFreitas & Grego, 2016). Because of those tendencies, middle-class parents use effective management skills and effective strategies to support their children (Costa-Giomi, 1999; Costa-Giomi, 2004; Barnes, DeFreitas & Grego, 2016). Therefore, children from families with higher income levels displayed higher levels of academic outcomes and music learning outcomes (Dell et al., 2015).

On the contrary, working-class parents and parents in the lower socioeconomic spectrum are lacking effective strategies to support and manage their children's education, which is a result of their lacking resources to better support their children's learning (Hornby & Blackwell, 2018). Some research revealed that parents who are from the working-class or a lower socioeconomic status have less participation than parents who are from the middle-class. This is due to the fact that these parents have more uncontrollable challenges when compared to the middle-class parents. Some of these challenges pertain to inflexible job schedules, lack of childcare services, and lack of transportation (Lee & Brown, 2006; Hornby & Blackwell, 2018). Furthermore, Phillip (2003) and Caro (2018) commented that it is challenging for low-income families to afford their children's registration fees, instruments' rental fees, and private music lesson tuition as music learning is "expensive." However, some low-income families still value music education (Tan, 2019; Jarrett & Coba-Rodtiguez, 2015; Caro, 2018). Research indicated that although some students were from a low-income family, these parents tried their best to support their children and to encourage their children to succeed in their academic learning and

music learning (Jarrett & Coba-Rodtiguez, 2015). Both Tan (2019) and Jarrett and Coba-Rodriguez (2015) concluded that it was possible for parents in a low-income range and have lower education attainment to be marginally involved in their children's academic learning and music learning. To this end, no effect can be found between low-income parents and their children's learning attainment (Jarrett & Coba-Rodtiguez, 2015; Caro, 2018).

It is noteworthy to point out that some of the parents with lower educational achievement whose children have lower performance still take actions in their children's learning journey than parents of children with good academic performance (Hornby & Blackwell, 2018). Therefore, parents with different educational status implement different strategies to improve their children's learning process. Additionally, findings from the latest research indicated that there is no correlation between family income and children's learning attainment (Durbin & Elpus, 2021).

Gender Distinction

Fathers and mothers are two indispensable roles in children's music learning process (Fleischmann & Haas, 2016). Research indicated that even though both parents are very important in the children's music learning, fathers may have a set of different goals than mothers toward their children's music learning (Fleischmann & Haas, 2016).

In many cultures and societies, the mother is the primary caregiver who significantly influence children's academic and music achievement (Fleischmann & Haas, 2016). Fleischmann and Haas (2016) discovered that mothers have higher participation rates when compared to fathers' participation rates in children's education. For instance, mothers are more proactively involved in their children's academic learning as well as after-school learning activities such as participating in policy committees, volunteering in school activities, and

assisting with decorating the classrooms (Jarrett & Coba-Rodriguez, 2019). Additionally, mothers tend to have a diverse pattern of involvement such as volunteering, visiting, chaperoning, and committee work as well as engagement in parental development (Jarrett & Coba-Rodriguez, 2019). Even if some mothers are unable to fully participate in school activities, they tend to use other forms of involvement (Jarret & Coba-Rodriguez, 2019).

In the music learning field, mothers, especially mothers with a musical background, are more proactively involved than fathers, as these mothers supervise their children during music practice by providing support such as correcting wrong notes or pointing out the wrong beats (Macmillan, 2004; Margiotta, 2011). Suk (2014) concluded that musically inclined mothers are capable of playing music with their children together. Besides, mothers do not only help with instrumental practice, but they also attend lessons and communicate with children's teachers about the learning progress, problems, and outcomes (Margiotta, 2011). Additionally, mothers tend to value academic attainment, and when their children are facing an obstacle in the learning process, they are willing to provide strategies to help, support, or alter their perspectives on learning styles when their children are indifferent or are facing challenging situations (Jarrett & Coba-Rodriguez, 2019). For example, when some children are first exposed to music learning, their mothers are usually very supportive and provide numerous encouragements to their children. When their children have learned music for some time, mothers tend to provide their children with some space to help them learn and foster their independent abilities to practice within the process (McPherson & Davidson, 2002).

Ample researchers indicated that fathers spend more time participating in their children's playful and physical activities than mothers do, which in fact plays an indirect role in their children's education process, compared to their mothers (Luk et al., 2010; Kim, 2018).

Furthermore, Desimone (1999) stated that unlike mothers' daily communication with their children, fathers communicate less with their children unless they are aware of their children's needs.

A small number of studies revealed that sometimes fathers are as supportive as mothers in their children's music learning. Specifically, Suk's (2014) revealed that more fathers than mothers attended weekly music lessons. Besides, fathers "with employed spouses reported significantly greater levels of participation in interaction during workdays, responsibility, and functional forms of interaction than fathers with unemployed spouses" (Mcbride & Mills, 1993, p. 472). In other words, fathers adjust their roles to help their employed wives in the household and chores related to raising their children (Mcbride & Mills, 1993). Furthermore, in Hornby and Blackwell's (2018) study, one of their participants reported fathers and mothers have similar participation rates. Notably, fathers played an important role during evening classes, school events, and special weekend activities (Hornby & Blackwell, 2018). Therefore, it is difficult to draw a conclusion about the participation rates between fathers and mothers as they vary on a case-by-case basis.

Parental Musical Involvement at Home

Home environment is another vital factor in parental involvement (Tai, Phillipson & Phillipson, 2018; Zdzinski, 2013; Barnes, Aureo & John, 2016; Dell et al., 2015; Brand, 1985; Koops, 2014). An enormous number of researchers agreed that the home environment has an impact on children's learning interest, not only in the educational domain, but also in the music education domain (Brand, 1985). Brand (1985) claimed that parents' musical capacities cannot not predict if the parents would be able to promote children's music development through establishing a musical home environment. In addition, in both the educational domain and the

music education domain, researchers identified several aspects as part of home environment and home musical environment. For instance, in the educational domain, these aspects included parental aspirations and expectation, parents' participation in school activities, or parents' assistance with home study. In the music education domain, these factors can be synthesized as aspects such as parents' attitude towards music, parental concert attendance, parents and child's ownership of musical materials, or parental musical instrument participation. Therefore, this section presents musical factors that, as part of the home musical environment, have an impact on parental involvement. They are (a) parental music participation, (b) musical home environment, and (c) parents' assistance at home.

Parental Music Participation at Home

Literature indicated that parents' participation was a crucial indicator within the process of children's music learning outcome and ample benefits can be derived through it (W. Ho, 2011; Pitt & Hargreaves, 2017; Dell et al., 2015). Both Pitt and Hargreaves (2017) and W. Ho (2011) agreed that parents who had more interaction with their children through participation in their music activities resulted in a positive effect on children's music learning. Not only was this because parents and children were able to experience music together, it was also because children followed parental guidance during the music practicing process.

Although the literature indicated that parents' participation at home, such as listening to music, watching music videos, or going to concerts resulted in significant effects on children's music learning (Denny, 2007; Sichivistsa, 2007), it is not easy for parents to achieve that level of participation. This is especially true for Chinese parents, as they are busy with their own work or commitments that rarely leaves them time to be actively involved in their children's music learning and practicing (W. Ho, 2011).

Musical Home Environment

Literature indicated that establishing an environment that is surrounded by music is beneficial for young children (Brand, 1985; Zdzinski, 2013; Bugeja, 2009). In other words, providing children with opportunities to share music, either at home or on stage, has proven to help children achieve their musical goal (Bugeja, 2009). A number of earlier studies provided evidence to show positive effects of musical home environment on children's music responsiveness (Shelton, 1965; Wermuth, 1971). Establishing an enjoyable music environment at home for children was very important. Musical home background was strongly correlated with musical outcomes, whereas it elicited moderate effects on academic and psychosocial outcomes (Dell et al., 2015). Even though home musical background was less influential in the academic and psychosocial outcomes, music teachers' efforts to educate and encourage parents of music students to provide a rich musical home environment were still important, such as playing music at home or owning their own instrument. Mothers in Bugeja's (2009) study reported that they used to play music around their children at home, even during their dinner and spare time. The same children reported that listening to the music before practicing music was highly efficient, as it better prepares them for their upcoming musical practice time (Bugeja, 2009).

In addition to the abovementioned, Brand (1985) and Gordon (1967) suggested that family members can collaborate to establish a musical home environment with their children (Suk, 2014). These activities were beneficial for children's musical development such as listening to music together, playing and singing music together with other siblings, or purchasing musical toys for the children (Suk, 2014).

Parents' Assistance at Home

Results from diverse literature concurred that parents, who actively assist their children with music practicing, were more likely to see positive musical achievements (McPherson & Davidson, 2002; Spera, 2006; Bugeja, 2009; Davidson & Pitts, 2001). These parents' musical assistance encompassed parents attending children's practice, parents supervising their children's music practice, and parents engaging in music making. More intuitively, parents in these studies further pointed out that to assist their children to achieve musical success, they adamantly supervised their children's musical practice without being overbearing (Spera, 2006; Bugeja, 2009).

Parents from Bugeja's (2009) study suggested that when their children were at a young age such as a four-year-old, they started to supervise their practice by telling them the details of the needed practice. These detail behaviors included reminding their children of the fingerings when their children cannot pay attention to the notation as well as the keyboard (Bugeja, 2009). These parents believed that it was necessary to help students shape regular daily practice routines and understand how to effectively practice from an early age. In this way, when their children turn to an older age, such as eight- or nine-year old, their children would be able to read the music scores by themselves, as the parents planned to reduce the assistance to supervise their children's instrumental practice in order to foster their independent ability to learn (Bugeja, 2009).

Furthermore, results from Bugeja's (2009) study concluded that parents' participation was a significant link between music lessons and musical practice. Participants (i.e., parents) in Bugeja's (2009) study periodically participated in their children's music lessons, and frequently communicated with the music teacher. These parents were acquainted with the contents that their

children were learning and were familiar with the teacher's requirements. Consequently, they were able to supervise their children's practice at home.

Other Factors that affect Parental Music Involvement

Besides the above-mentioned factors, some other factors were associated with parental involvement as well. Research indicated how parents build up relationships with teachers was a decisive factor that affected their children's learning outcomes (Bugeja, 2009). Through establishing a solid relationship with the music teachers, parents were able to frequently communicate with the music teacher and better support their children to achieve their goal (Bugeja, 2009). Furthermore, understanding parents' decision-making processes in sending their children to learn music could help music teachers to collaborate with parents in children's music learning process. Therefore, the following paragraphs present factors other than parents' background and home environment that were also linked to parental involvement in their children's music learning. They are discussed under four subheadings: (a) parental support in music education, (b) parental attendance in music learning, (c) parental motivation, and (d) parent and teacher relationships.

Parental Support in Music Education

Multiple researchers found parental support as a vital factor in children's music learning process. Parental support can be in the form of attending children's music lessons, frequently communicating with their music teacher, talking about music with children, approving and encouraging children's music learning, and investing in their children's accessories; all of which plays an indispensable role in the children's music learning process (Sichivitsa, 2007; W. Ho, 2011; Creech, 2003). In other words, without parental support, children have less possibility to

succeed in their music learning process. Ho (2011) and Bugeja (2009) also concluded that parents' support was necessary within children's instrument learning, but their support changed as children grow. The findings revealed that the parents' support may decline as their children progress to higher academic grades, and these parents expect their children to devote more of their time to their academic advancement. In Ho's (2011) study, students reported that their parents' encouragement is another significant factor that motivated them to succeed and to keep working hard on music learning.

Researchers claimed that parents' financial investment also played an indispensable role in children's music learning, as music learning has been normally more expensive than other types of general education study (McPherson, 2009; Suk, 2004). Therefore, for children who had higher musical achievement, their parents indeed invested more in them. In addition to the financial support, Barnes, DeFreitas, and Grego (2016) concluded that some parents spent money on purchasing technology such as MP3 or musical toys to support their children's interaction with music or to listen to music with their children together.

Besides, to support children's music learning, ample literature indicated that parents who spent a lot of time being a big part of their children's private music lessons or supervised their children's music learning have caused their children to feel more stress instead of feeling supported (Creech, 2003). To take care of children's psychological wellbeing, these researchers suggested that parents should balance the relationship between "agency," which refers to a child's ability to become independent, and "communion," which refers to the child's need to engage others (Creech, 2003).

Parental Attendance in Music Learning

Even though parents were not required to attend lessons, children whose parents attended music lessons could achieve higher music learning than children without parental attendance. Parents were not only taking a seat or just listened to the lessons, they also took notes and checked the notes they had written with the music teacher. This way, they were able to better supervise their children's musical practice at home (Macmillan, 2004; Suk, 2014). Suzuki parents in Bugeja's (2009) study also demonstrated that they not only attended their children's music lessons, but also took notes, supervised after-class practice, and provided encouragement to their children.

In the contrary, in Macmillan's (2004) study, music teachers reported that parental involvement in their children's music learning was unexpected. She further indicated that most parents sit at the other end of the room and read. However, this did not indicate that these parents did not want to attend their children's music lessons (Macmillan, 2004). Some parents explained that they did not attend their children's music lessons because they were concerned about their children's psychological wellbeing, as their children may be nervous to play music in front of them (Macmillan, 2004). Moreover, some parents wished to foster their children's independent learning ability and rendered more trust to not only their children but also the music teacher. Parents were willing to be excluded from their children's music lessons (Macmillan, 2004). Parents in Bugeja's (2009) study also asserted that they were not required to attend or take actions for their children's music lessons. In conclusion, to maintain a high-quality music lesson for both the music teacher and students, these parents chose not to sit next to their children.

Parental Motivation

Research studies pointed out that parents' motivation on their children's music influenced their children's music learning achievement (Liu et al., 2015; Dai, 2001; Paterson, 2008; McPherson, 2009; Suk, 2014). Based on the current literature, three types of reasons motivated parents to send their children to learn music: intrinsic reasons, extrinsic reasons, and personal reasons (Liu et al., 2015; Dai, 2001). Specifically, according to the Self-Determination Theory (Deci & Ryan, 1985), intrinsic reasons referred to when an individual did or pursued something because it was appealing or enjoyable to do. Extrinsic reason could be interpreted as a drive to do something due to a separable outcome (Ryan, 2000). Research showed that both intrinsic motivation and extrinsic motivation affected parent's decision-making (Ryan, 2000). Despite of the abovementioned intrinsic and extrinsic motivation, music training was also affected by personal reasons such as personal growth (Levin, 1989), academic performance (Graziano, Peterson, & Shaw, 1999), discipline and diligence (Sloboda, 1990), and intellectual performance (Phillips, 1976; Laczo, 1985; Gardner, 1997). Personal reasons referred to those affected by factors such as the parent's economic status (Wang, 2016), social background (Chen, 2018), and educational background (Savage, 2015).

In Savage's (2015) study, she concluded that parents in her study chose to send their children to learn music because these parents had learned music before. These parents wished for their children to have the same experiences as they did. On the contrary, other parents reported that they sent their children to music because they did not have the chance to learn when they were children themselves (Savage. 2015). This result was in accord with the result from Ilari's (2013) study. In addition to parents' experiences on music learning, children's psychological development was another vital factor that affected parents' decisions to send their children to

take music lessons (Savage, 2015). Some parents believed that through taking music lessons, children could build up confidence, shape their appreciation abilities, and become familiar with how to express themselves (Savage, 2015). Several parents also believed that sending their children to learn music not only enriched their activities, but it also trusted that music performing, as a useful musical ability, would benefit children's future life (Savage, 2015).

Parent-Teacher Relationships in Music Learning

Recent research indicated that parents and educators valuing each other's relationship were beneficial to children's learning outcomes (Ang et al., 2020; Upitis et al., 2017; Miretzky, 2004; Macmillan, 2004). They further claimed that trust and respect were two key values for successful parent-teacher relationships (Ang et al., 2020). To establish trust and respect with their children's music educator, some parents were rigorous with music teacher selection (Ang et al., 2020). In other words, selecting a trusted music teacher for their children could help parents bring more trust and respect to the music teacher. However, some one-on-one music teachers complained about their children's parents, as they lacked interaction with the music teacher, rarely updated children's progress with them, and were often late to pick up their children (Ang et al., 2020).

To establish a good relationship between parents and teachers, communication is vital. The literature indicated that, with periodic communication, parents understood what the teachers did and their children's performance (Ang et al., 2020). Through communication, parents could effectively help teachers to solve problems that their children might have and also supported their children to achieve their goal (Ang et al., 2020). Therefore, an increased interaction between parents and music teachers could better support their children to emerge in the process of music learning (Ho, 2011).

Summary

To recap, there are a number of factors that would affect parental involvement in children's general education and music education, such as parents' attitude, parents' behaviors, even parents' gender. Nevertheless, this dissertation focuses on establishing a measurement in parents' level of actions in children's private music learning. Even though there are multiple factors that have an impact on parental involvement, this study adopted only those factors that described parents' actions (behaviors, supervision, or investment) as the potential content to construct the measurement.

Parental Involvement Measurements in Music Education

Parental involvement has been measured in a variety of contexts in broader fields, especially in the education domain. Many researchers have developed models or established scales of parental involvement. In the general education domain, Epstein's (1995) model, measuring school-family-community partnership built upon and inspired by Bronfenbrenner's ecological model (1979, 1986), emphasized that students' education was influenced by the collaboration among their families, their schools, and their community. Furthermore, Grolnick and Slowiaczek's (1994) framework of parental involvement in children's schooling encompassed three dimensions: behavior, intellectual/cognitive, and personal. Researchers did not only build up models, they also established measurements that measure parental involvement in different subjects. In other words, there are a lot of existing measurements to measure parental involvement in various education fields. However, these measurements do not fit well in the private music education field as the private music education is a field that is based on one-on-one educational settings. In other words, the general education measurement is based on different

educational settings such as those that include a teacher, multiple students, and require classroom work and group activities.

In the music education domain, a number of researchers established their own parental involvement model. For instance, Creech and Hallam (2003) designed a model that adopted the Grolnick and Slowiaczek's (1994) model as the theoretical framework, which emphasized the collaboration across parents, teachers, and students in the instrumental music learning process. In addition to the above-mentioned models, a number of researchers (e.g., Tai, 2018; Upitis, 2017) established measurements with a purpose of measuring parental involvement in either in-school music lessons or out-of-school music lessons.

The next paragraphs of this section provide a review on eight current parental involvement measurements in the music education domain, as they are being widely used in the music education domain and are established since 1985 (see Table 2.2). This review is organized in four sections: (a) target participants of the measures, (b) items and response format of the measures, (c) validity, and (d) reliability.

Target Participants of the Measures

All eight measures (see Table 2.2) of parental involvement in children's music learning were part of parental involvement within children's music learning and musical activities. However, not all target audiences were parents in these measures. Among these eight measures, participants include parents (Upitis, et al., 2017; Tai, et al., 2018; Gottfried, et al., 2018; Dai, 2001) or students (Zdzinski, 2013) separately, or parents and students (Politimou, et al., 2018; Brand, 1985) answered in pairs. Moreover, diverse terms were used interchangeably to refer to "parents" in different studies. For example, Colon-Leon's study (2018) used the term "caregiver," while Upitis (2017) used the term "guardians." In fact, researchers seemed a bit

flexible with the term "parent" and who occupied that role. For example, Upitis' (2017) participants did not only include father and mother but also caregivers and guardians under the term "parent."

Items and Response Format in the Measures

Although these eight instruments were used to measure parental involvement in their children's music learning process, the item numbers in each measurement were different as they were based on the diverse purpose of each of them. For instance, the oldest instrument among these eight was Brand's (1985) Home Musical Environment which included four subscales with 15 items total. Moreover, Dai's (2001) instrument included four subscales with 14 items total. Both Brand (1985) and Dai (2001) had a small number of items in comparison to the rest of the instruments. In contrast, Colon-Leon's (2018) instrument had the highest number of items as it included four subscales with a total of 95 items. Even though these instruments exhibited an acceptable Cronbach's Alpha score, the literature suggested in general that the more number of items, the higher the reliability, which supports that the instrument could be more valid and solid for future use.

Studies of parental involvement have used a variety of types of response formats, such as Likert scale and multiple choice. Among them, the Likert scale was one of the most popular. In 1932, Likert proposed this method in which, instead of using judges to rate items, a common response scale (such as strongly agree, agree, disagree, strongly disagree) was used for all items with numeric value (such as numbers 1-4) assigned to each scale point. Within the eight measures, most of them adopted the Likert-type responses (see Table 2.2) for self-reported investigations. However, even they adopted Likert scale, diverse type of Likert scales can be found among the eight parental involvement measurements that are being reviewed. For

instance, five studies adopted 5-point Likert scale response format in their study (Brand, 1985; Zdzinski, 2013; Tai, et al., 2018; Colon-Leon, 2018; Gottfried et al., 2018). However, the five numbers had distinctive indicator within each study. In Zdzinski's (2013) study, the 5-point Likert scale points represented from never to always, whereas in Colon-Leon's (2018) study, the respondents were asked to indicate answers with 5-point Likert scale with each item using anchors from "strongly disagree" to "strongly agree."

Three studies used a 7-point Likert scale format (Politimou, 2018; Dai, 2001; Upitis, 2017). Among these three, Politimous's (2018) study and Dai's (2001) study only applied the 7-point Likert scale from "completely disagree" to "completely agree" or from "low" to "high." Utipis and her colleagues (2018) also applied 7-point Likert scale in their study. Nevertheless, diverse 7-point Likert scales could be discovered in their study, from "never" to "often" or from "not important" to "very important." Besides, not only the 7-point Likert scale, Upitis and colleagues (2017) also intermixed other format of numeric values including 4-point Likert scales, 5-point Likert scale, 6-point Likert scale, and 8-point Likert scale within their study. Furthermore, three items with answers through a dichotomous scale with "1" meaning "yes" and "2" meaning "no" were also included in their questionnaire.

Zdzinski (2013), Tai (2018), and Gottfried's (2018) studies intermixed 4-point Likert scales and 5-point Likert scales within their studies. The 5-point Likert scale and the 4-point Likert scale, from "strongly disagree" to "strongly agree," or from "very poor" to "very good," from "never" to "always," and so on. Furthermore, in Tai's (2018) study, he applied the dichotomous scale with "1" meaning "no" and "2" meaning "yes" for three items. Besides the Likert scale, Brand's (1985) study adopted a semantic differential item to evaluate the parents' general attitude toward music with a response format range from 1 to 5.

Among these eight instruments, only two instruments (Politimous, 2018; Dai, 2001) adopted one type of response format (7-point Likert scale) consistently in their study. The other six instruments used multiple types of response format and scales but intermixed them with more than one type of item in their study. In other words, some studies used more than one type of response format and scale for questions within the same section of the instrument. These studies (Upitis et. al, 2017; Tai, 2018) were inconsistent in their use of scales, as they would use a 5-point Likert scale, then a 7-point Likert scale, and then transitioned to a third type of Likert scale within the same instrument. Some other studies have also inquired about different sections using different scale levels. For instance, they would use a 5-point Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree), while the next question used a different scale levels such as 1 (never) to 5 (often) (Zdzinski, 2013; Gottfried, 2018). Using multiple types of response format and scales with varying levels required the parents to spend a lot of time to read each item carefully in order to provide a valid and reliable answer.

Validity

Validity is a vital part of any scale construction that helps to determine a scale's ability to generate trustworthy data (Bandalo, 2018). Based on the definition that was taken from American Educational Research Association, American Psychological Association, and the National Council of Measurement in Education that exhibited in Bandalos's (2018) book, validity, refers to "the degree to which evidence and theory support the interpretations of test scores for proposed uses of tests" (p. 11). Bandalo (2018) further interpreted validity as the "meaning of the test scores and how to use them" (p. 225). Three approaches can verify and establish validity: content validity, criterion-related validity, and construct validity (Bandalo, 2018).

Among these eight instruments (see Table 2.2), a number of studies established evidence of the content validity through different approaches. For instance, in Upitis and colleagues' (2017) study, they asked participants to answer some closed-ended questions in addition to those items that they borrowed from other existing instruments, whereas in Gottfried and colleagues' study (2018), they established evidence of the content validity (face validity) as they invited three experienced music therapists to review and to do a pre-trial of the study. Next, the researcher translated the questionnaire into Hebrew, then followed up with a backward translation from Hebrew to English. They made minor changes to the final instrument based on the comparison between the English version and the Hebrew version. Similarly, Brand (1985) also invited a panel of four general music educators with extensive experiences to review items in his Home Musical Environment Scale (HOMES); as a result, only 15 items remained after revision.

For the sake of establishing the construct validity, several studies adopted existing instruments, or made adjustments and synthesized instruments together to generate a new measurement in accordance with their research purpose and target audience. For example, both Upitis and colleagues' (2017) study and Tai and colleagues' (2018) study measured parental involvement in their children's music by adopting the theory and the framework from Zdzinski's (2013) parental involvement-home musical environment scale (PI-HEM), which established evidence of the construct validity of their instrument. Analogously, Zdzinski's (2013) PI-HEM instrument was generated based on several existing measurements in respect to the factors he aimed to include in his instrument. Specifically, he incorporated Brand's (1985) Home Musical Environmental Scale, Zdzinski's (1992) Parental Involvement Measure, with other existing

scales to generate the PI-HEM scale. Pilot study results were used to make the final version of the scale which included 42 items.

In addition to content validity and construct validity, other validities had also been verified by other researchers. To establish concurrent validity, Brand (1985) compared the Home Musical Environment Scale (HOMES) results from this study with the result from a previous study that had been used to test music teachers' perception of the subjects' home musical environment. In Colon-Leon's (2018) study, her target audience were parents with disabled students, which was different from other studies being reviewed in this section. In the instrument in her study, four subscales represented four different instruments that she adopted from the existing instruments and generated a new instrument. Furthermore, she established evidence of discriminant validity to approve that even if she adopted existing instruments and tested the relationships among these factors, the instrument that she established was different from those existing instruments.

Furthermore, Politimou and colleagues' (2018) study established evidence of factorial validity, as the researcher compared between two studies to see if the models constructed in study 1 can be successfully applied on the participants from study 2. Additionally, to establish evidence of the convergent and divergent validity, these researchers investigated associations between the Music@home scale and two subscales from another instrument.

Reliability

Along with validity, the reliability of an instrument is used to determine its integrity. Based on Bandola (2018), three approaches could be used to verify and establish reliability: (a) comparison of parallel test form, (b) test-retest, and (c) internal consistency. Most of the measurements among these eight studies reported the internal consistency index. For instance,

Upitis and colleagues (2017) calculated Cronbach's alpha from 11 factors (teacher qualities and characteristics, quality of lessons, practicing monitoring, practicing assistance, valuing music as a career, valuing music itself, student SRL, practice environment, deliberate practice strategies, supporting musicianship, and SRL support) where the item consistencies ranged from .59 to .91. Among these 11 factors, support musicianship and valuing music itself exhibited modest internal consistency, but they were still acceptable. Relatively, Zdzinski's (2013) measure exhibited a high Cronbach's alpha ($\alpha = .88$). However, internal consistency indexes of the seven subscales ranged from .67 in the Musical Background Factor Scale to .80 in the Structure Factor Scale, which were lower than the overall internal consistency index. Tai and colleagues' (2018) study adopted and applied Zdzinski's (2013) model as their theoretical framework and made adjustment based on the cultural context, and their measurement showed Cronbach's alphas ranged from .67 to .80 as well, which was similar to the internal consistency indexes of Zdzinski's (2013) measure. Besides, Colon-Leon's (2018) study also demonstrated internal consistencies ranging from .65 to .95 in four subscales.

In the home musical environment setting, the reliability of the Brand's (1985) Home Musical Environment Scale (HOMES) was .86, which was considered as high internal consistency. This result indicated that the HOMES was a valid instrument that can be adopted and used by other researchers. Furthermore, Politimous and colleagues' (2018) study not only demonstrated internal consistency, but also reported test and re-test reliability. The internal consistency indexes ranged from .57 to .87, whereas the test-retest reliability ranged from .21 to .87, which indicated that there was a need for adjustment on the instrument. To this end, Gottfried's (2018) study and Dai's (2001) study also demonstrated acceptable internal

consistency with Cronbach alphas of .63 and .75, for the two subscales, and a Cronbach's alpha ranged from .76 to .86., respectively.

Summary

In the section above, I reviewed the contents of eight measures regarding parental involvement in their children's music learning. Some of them measured parental involvement in children's music learning directly, whereas others only measured an aspect of parental involvement in music education, such as home musical environment or parental attitude, instead of looking at multiple aspects to fully understand parental involvement on a larger scale. Nonetheless, none of them measured parents' level of actions in their children's music learning. Fortunately, these measures were so enlightening that they kept me exploring the specific actions parents may take during the process of their children's music learning, which in return inspired me to pursue the establishment of a measure of parents' level of actions in music learning.

This literature review initially compared the "change" idea of Lewin-Randles-Fung (Lewin, 1947; Randles, 2013; Fung, 2018) in both the social and psychological domain and the educational and music education domain. Through the comparison of Lewin-Randles-Fung, I reached a conclusion that Fung's (2018) framework was a comprehensive and thorough overview of change as it did not only illuminate the change process, but it also categorized the action level of accepting change efforts. For these reasons, Fung's (2018) framework of Change and Human Actions is the best fit for this study goal to establish a parental involvement measurement.

Table 2.2

Measurement of Parental Involvement in Music Education

Author	Topic	Participants	Number of items	Dimension/Domain	Response Format
Upitis, R; Abrami, P. C.; Brook, J.; King, M. (2017)	Parental Involvement in Children's Independent Music Lessons	Parents and guardians (*N* = 2,583)	46 items	1.teacher qualities and characteristics; 2. quality of lessons; 3. parenting behaviors: practice monitoring; 4. parenting behaviors: practicing assistance; 5. parenting values: valuing music as a career; 6. parenting values: valuing music itself; 7. student SRI; 8. practice environment; 9. parenting behaviors: deliberate practice strategies; 10. parenting behaviors: supporting musicianship; 11. parenting behaviors: SRL support.	4- to 8-point Likert-type scale dichotomous scale

Table 2.2 Continued

Zdzinski, S. (2013)	The Underlying Structure of Parental Involvement -Home environment (Parental Involvement-Home Environment (PI-HE)	Music students (*N* = 523)	Initial: 99 items Second: 42 items	1.home musical structure; attitudes toward music; 2. home musical environment; 3. music program support; 4. parental expectations; 5. family musical participation; 6. family musical background;	4- to 5-point Likert-type scale
Tai, D. Phillipson, S. & Phillipson, S. (2018)	Hong Kong Parents and their Children's Music Training" Measurement Properties of the Parental Involvement in Music Training Questionnaire (Parental Involvement in Music Training Questionnaire (PIMTQ)	Parents (*N* = 295)	42 items	1.parental support toward music training; 2.parental expectations; 3.home music environment; 4.music program support; 5.attitude toward music	4- to 5- point Likert-type scale dichotomous scale
Colon-Leon, V. (2018)	A Model of Parental Involvement in the Music Education of Students with Special Education Needs	Caregiver (*N* = 205)	95 items	1.school's value and practices; 2.parents' motivational beliefs; 3.school-based parental involvement; 4.home musical background;	5- to 6-point Likert-type scale

Table 2.2 Continued

Brand, M. (1985)	Development and Validation of the Home Musical Environment Scale for Use at the Early Elementary Level Home Musical Environment Scale (HOMES)	Children and their parents (*N* = 157)	15 items	1.parental attitude toward music involvement with child; 2. parental concert attendance; 3. parent/child ownership and use of record/tape player, records, tapes; 4. parent played a musical instrument;	Survey-type items 5-point Likert-type scale; Semantic differential item
Gottfried, T., Thompson, G., Elefant, C., & Gold, C. (2018)	Music in Everyday Life: A Parent Report (The Music in Everyday Life Assessment (MEL))	Mothers (*N* = 45)	28 items	1.joint activities using music; 2. routine activities using music	4- to 5-point Likert-type scale
Politimou, N., Stewart, L., Mullensiefen, D. & Franco, F. (2018)	Music @Home: A Novel Instrument to Assess the Home Musical Environment in the Early Years (Music @Home)	Infants' parents (*N* = 287) Preschool children's parent (*N* = 347)	preschool version:67 items infant version: 60 items	1.parental belief; 2. child's active engagement; 3. parent initiation of musical behavior; 4. breadth of musical exposure; 5. emotion regulation; 6. parent initiation of singing; 7. parent initiation of music-making; 8. musical training; 9. active engagement with music subscale	7-point Likert scale

Table 2.2 Continued

Dai, D. & Schader. R. (2001)	Parents Reasons and Motivations for Supporting their Children Music Training	Parents (*N* = 203)	14 items	1.intrinsic reasons; 2. extrinsic reasons; 3. personal reasons; 4. talented reasons	7-point Likert scale

Furthermore, the above section has also emphasized factors affecting parental involvement in children's music learning. However, only factors that related to parents had been emphasized as this dissertation focus was on parents' actions on their children's private music learning. The reviewed literature indicates that factors such as parents' educational background, parents' socio-economic status, parents' gender, parents' participation, parents' attendance, parents' motivation, parents' relationship with the music teacher, and home musical environments are the most influential factors.

In the third section of the literature review, eight instruments relevant to parental involvement in children's music learning had been reviewed. The review of these eight instruments examined (a) the criteria that researchers utilized to recruit participants, (b) the number of items used, and (c) the response format that they chose to apply in their measurements. Beyond that, these eight instruments were reviewed to verify their validity and reliability.

Even though there are a number of existing instruments measuring parental involvement in their children's music learning process, a small number of them have mentioned parents' change within children's music learning process through qualitative methods. It was very rare to find a study that adopted a quantitative method to address parents' level of actions in their children's private music learning after perceiving changes. Therefore, this study adopted Fung's (2018) Change and Human Actions framework as the guiding theoretical framework to establish a measurement to measure parents' level of actions in their children's private music learning after perceiving change in their children's music learning process. This measurement was intended to determine the level of change parents would act in their children's music learning after the children have been learning music for at least three months.

CHAPTER 3 METHODOLOGY

The purpose of this study was to establish an instrument to measure parents' level of actions in their children's private music learning based on Fung's (2018) framework of Change and Human Actions which reflected the actions in response to change in parents during the process of children's private music learning. This study adopted a descriptive design to explore parents' level of involvement while establishing the validity and reliability of a developing scale for parental involvement in terms of parents' actions. The descriptive information in this study contributed to developing a new perspective of parents' level of actions in children's private music learning.

This methodology chapter includes information about the study participants, the instrument, data collection, and analysis procedures. Furthermore, a pilot study is presented to provide evidence of validity and reliability of the instrument. The pilot study results helped in finalizing the instrument to be adopted and applied in the main study.

Participants

Participants in the main study were parents from China, either father or mother, who had at least one child in their family between the ages 5-12 years old and who had been taking private music lessons for at least three months at the time of the study. In other words, based on the explanation of "parents" from the Oxford Dictionary, parents can be father or mother, but it can also be other family members such as grandfathers, grandmothers, guardians, caregivers. These other family members were excluded from this study.

A total number of 894 participants were recruited for the main study. Purposeful sampling took place in this study as the participants were recruited through direct contact with:

(1) parents, whose child was taking private music lesson, (2) private music teachers, who were actively teaching instruments or vocal music, and (3) general education teachers who knew of students who were taking private music lessons.

Instrument: Parents' Level of Actions in Private Music Learning Scale (PLAPMLS)

The Parents' Level of Actions in Private Music Learning Scale (PLAPMLS) was designed and constructed by the researcher to measure musical parents' levels of actions. In this instrument, I adopted and applied Fung's (2018) framework of Change and Human Actions for the instrument development. Within this instrument, three subscales as three levels of parents' actions in their children's private music learning were "*parents act in proactivity*," "*parents act in passivity,*" and "*parents act in avoidance*."

Items in this instrument were generated from the literature (Dell et al., 2015; Zdzinski, 2013; McPherson, 2009), personal experiences, conversations, and life stories that were shared by parents after their children have been taking private music lessons for at least three months. In the process of writing these items, the researcher initially worded items in English and Chinese simultaneously. These items were framed and organized based on the contents of parental involvement and factors that might potentially affect parental involvement based on the three levels of response to change: proactivity, passivity, and avoidance. After finishing the wording of the items that were related to parents' level of actions in their children's private music learning, 18 demographic items were added to investigate the parents' background and children's music learning information.

A total of 98 items (see Appendix A) were included in the instrument for the pilot study. Table 3.1 summarized the total number of items. Before starting to respond to the main items, participants were asked to answer some demographic questions. These questions were separately

allocated at the beginning and at the end of the questionnaire. Seven items appeared on the first page. These were items that helped parents to make a decision about which child that they chose as their basis to fill out the questionnaire. Eleven items appeared on the last page of the questionnaire with the purpose of collecting more demographic information for this study. In the main items section, seventy-six items were related to the three levels of parents' actions, which could be viewed as the main items of the instrument. Twenty-seven items were in the *parents act in proactivity*, twenty-five items were in *parents act in passivity*, and another twenty-four were under *parents act in avoidance*.

Table 3.1

Number of Items in Pilot Study and Main Study

Section	Numbers Items in the Pilot Study	Numbers of Items in the Main Study
Demographic Questions (Part 1)	7	7
Demographic Questions (Part 2)	11	11
Subtotal:	18	18
Proactivity Questions	27	19
Passivity Questions	25	22
Avoidance Questions	24	17
Subtotal:	76	58
Preliminary Items	3	3
Attention Item	1	1
Subtotal:	4	4
Total:	98	80

In addition to these 94 items in the demographic and main sections, three more items provided preliminary information to see if parents have already sent their children to the private music lessons for at least three months and for what reasons they were motivated to send their children to private music lessons. Furthermore, an attention check item "please choose number two" was intermixed in the survey, for the sake of verifying if participants carefully filled out the survey and were paying attention to the questions in the questionnaire (Shamon & Berning, 2020). These made the 98 total items in the pilot study. Each participant was asked to spend approximately 15 minutes to fill out the whole questionnaire. Participants responded to each item by choosing from 1-5 on a line under each item in this pilot study.

Rating Scale

In this instrument, parents rated their level of involvement in their children's private music learning on a 5-point Likert scale (1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, 5 = strongly agree). Despite those demographic items that parents were required to answer, participants were not asked to provide any private information to ensure their privacy and confidentiality before submitting the online questionnaire. Additionally, all participants remained anonymous in both the pilot study and the main study.

Validity

To increase content validity, a bilingual music education professor and a bilingual music education doctoral student, who were fluent in both English and Chinese writing and speaking, worked on wording and framing the items, translating items, organizing items, and revising items for almost three months. A backward translation was done by another bilingual professor, who was also fluent in both English and Chinese writing and speaking, assisted with the translation of the questionnaire from Chinese to English. After receiving the backward translated version, the

music education professor was invited to verify and check the whole translated questionnaire with the researcher again to compare and identify the differences between the backward translated version and the original version created by the researcher. At the end, no major alterations were made; instead, there were a few minor modifications made on both the original English version and the Chinese version with reference to the backward translated version.

With a purpose to enhance the construct validity, this study adopted Fung's (2018) framework of Change and Human Actions. This framework was published in *A way of Music Education-Classical Chinese Wisdoms* in 2018. However, "change" was not the main variable in the current study, rather, this study aimed to measure how parents acted upon changes in three levels: *parents act in proactivity*, *parents act in passivity* and *parents act in avoidance.* This study only captured a part of Fung's (2018) Change and Human Actions to establish this measurement (See figure 3.1 below).

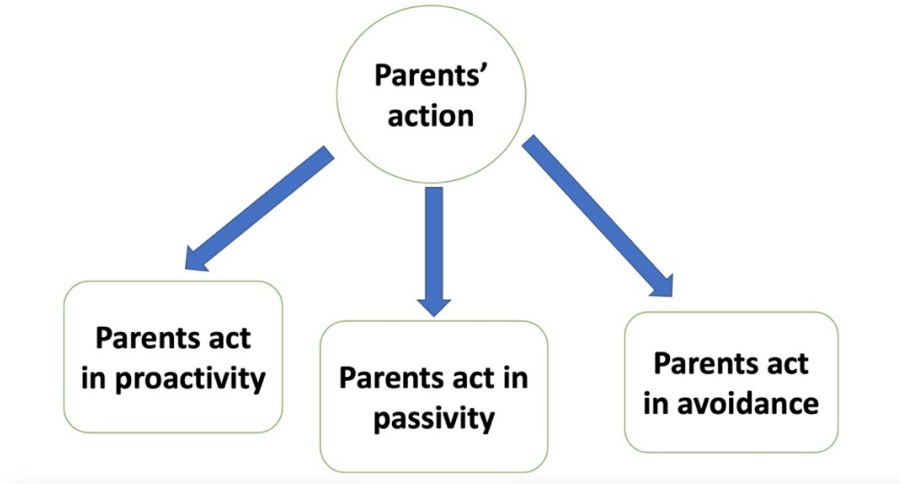

Figure 3.1. Change and Human Actions (adopted from Fung, 2018)

Besides, to enhance the item validity, I interviewed three participants who had taken part in the pilot study. Within the interview, the participants and I examined every item carefully. The

participants provided specific feedback and identified the sentences or the terms that could confuse the respondents or contained content with ambiguous meaning. After identifying these sentences and terms, I made modifications to them to increase clarity and eliminate confusion.

Pilot Study

To establish a valid and reliable instrument, a pilot study was necessary and indispensable before starting the main study. The purpose of the pilot study was to provide evidence to adjust the instrument for the main study.

Participants and Sampling in the Pilot Study

The pilot study participants were Chinese parents living in China, who have at least one child in their family between ages 5-12 years old, and who are currently taking private music lessons for at least three months. Prior to distributing the survey, parents associated with the researcher were asked to provide the researcher with the number of potential participants who were willing to take part in the study. In the pilot study, a total of 44 online questionnaires were distributed and 44 of them had fully completed the questionnaire.

Demographic Information in the Pilot Study

In the pilot study, participants were asked to respond to 18 demographic items with a purpose of investigating their personal background. These questions presented information about the role of parents, number of children in their family, number of children taking music lessons, children's gender, children's age, main instrument being learned by the child participating in the study, where they live, the city in which they live, the province where they take music lessons, the city where they take music lessons, parents' highest educational level, the child's age when he/she started learning music, how long they have been learning music, how long they have been

taking private music lessons, duration of each private music lesson, cost of each private lesson, and the frequency of tuition payment.

Procedure and Data Collection in the Pilot Study

Purposeful snowball sampling took place in this study as the participants were recruited through direct contact with families, children's parents, and teachers who knew of students taking private music lessons. Recruitment assistance was provided by these individuals who distributed the questionnaire to other potential participants. All potential participants were contacted through WeChat (a Chinese social media app). Upon contact, these individuals were asked to participate in the study if they wish to participate, and they were also asked to share the study's recruitment with other individuals who seem to be interested and seem to fit the study inclusion criteria. In this study, even though private music teachers were not part of the main participant group, their role and support were vital because they were asked to contact their students' parents to request their participation and to distribute the online questionnaire link or QR code of the questionnaire.

During the pilot study data collection process, the researcher initially sent the questionnaire link or QR code to some parents, private music teachers, or general education teachers with whom the researcher was familiar. As discussed above, these parents and teachers were asked to distribute the electronic link or the QR code of the questionnaire to others who met the inclusion criteria and were interested to take part in the study. The total timeline of pilot study data collection was two weeks. The pilot study questionnaire was 80 items, and the general anticipated time for answering the entire measurement tool was approximately 10-15 minutes.

Data were collected using a Chinese Internet-based survey online company (wjx.cn). This company was similar to Qualtrics, providing a website in which the participants responded to the

questionnaires. This website also allowed for server space for storing and allocating data, and then allowed for the exportation of raw data. The website provided a template that I adopted to meet the design of this study. Data were collected in the following order: Demographic Information (part 1), Parental Involvement, and Demographic Information (part 2). Participants responded to items on the Parents Level of Involvement in their children's private music learning by rating themselves from 1 (strongly disagree) to 5 (strongly agree) on each of the statements in the item. At the very top of the first page of the questionnaire, the introduction paragraph contained some basic information about the researcher, introduction and title of the study, inclusion criteria of the study, and the expected time (approximately 10-15 minutes) that the participants were going to spend to fill out the questionnaire.

After completing of the 98 items and posting the online statistical website, a music education professor was invited to do the pre-pilot trial to provide some feedback after taking the questionnaire. The researcher made modifications based on his feedback and took another pre-pilot trial to see how the modifications. The collected feedback suggested that grouping items by source or by parents' level of involvement encouraged similar responses for each item within that section. To control the impact of item order, EXCEL was used to randomize the order of the items and rearranged the items to avoid similar items being clustered in close proximity for all participants. In the version for the pilot study, all items remained in the scale but were in a randomized order.

Data Analysis in the Pilot Study

After closing the pilot study survey, only 44 participants had completed the survey. However, eleven of them were excluded from the pilot study. Four responses were eliminated because their child's age was above 12 years old. Five responses were eliminated because they

chose the wrong answer for the attention item which indicated that these five participants did not read and answer the questionnaire carefully which may in return risk the reliability of the data. Two additional participants were eliminated because the participant was neither a father nor a mother of the child.

Thus, a total of 33 out of 44 parents were included in the analysis. The participants (N = 33) were either the father or the mother of at least one child whose age is between 5-12 years old and who was taking music lessons for no less than three months. Furthermore, participants in the pilot study were diverse (see Table 3.2). These participants were all from China but come from nine different provinces and fifteen different cities that were located in different regions of China. In other words, even though only 33 participants were included in the pilot study, the diversity of these participants indicated that they have a variety of socio-economic status and have diverse backgrounds which enabled them to simulate a broad range of Chinese parents. Besides, participants in this study who have children were learning diverse music lessons and were behaving differently in their children's music learning process.

Initial Results

The initial results of the pilot study revealed that the instrument generated scores that measured the three levels of parental involvement and adapted Fung's (2018) framework of action levels of parental involvement as an amassed total. Responses within each of the three levels of parental actions were approximately in normal distribution. Skewness values ranged from 0.11 to 0.52 and kurtosis values ranged from 0.11 to 1.08. Table 3.3 demonstrated more details of the mean, standard deviation, skewness, and kurtosis of each subscale (see Table 3.3).

Table 3.2

Demographic Characteristics of Participants in Pilot Study (N = 33)

Role	Father	Mother
	1	32

Children's Gender	Boy	Girl
	13	20

Location (Province)								
Beijing	Jilin	Anhui	Shanxi	Hunan	Guangxi	Guangdong	Fujian	Yunnan
1	6	3	1	1	15	1	4	1

Children's Instrument	
Piano	25
Erhu	1
Violin	6
Percussion	1

Years of Learning	
Less than a year	2
1-5 years	28
More than 5 years	3
Total	33

Table 3.3

Descriptive Statistics (76 items) of the Pilot Study (N = 33)

Level of Actions	Mean	Std. Deviation	Skewness	Kurtosis
Proactivity	3.81	0.40	0.11	1.08
Passivity	2.43	0.55	0.28	0.11
Avoidance	1.81	0.48	0.52	0.28

Cronbach's alpha scores of each subscale were calculated. The Cronbach's alpha of *parents act in proactivity*, *parents act in passivity*, and *parents act in avoidance* were: α= .83, α=.88 and α=.91 respectively. The Cronbach's alpha score of each subscale was acceptable (Bandalo, 2018).

The correlations between each subscale (proactivity, passivity, and avoidance) of the PLAPMLS scale ranged from -.77 to .71 (see Table 3.4). The inter-item correlation ranges of each subscale were from: -.43 to .82, -.33 to .70, and -.20 to .78, respectively. Item-total correlation ranges of each subscale were from: -. 30 to .70, .06 to .79 and -.08 to .85 respectively (see Table 3.5). These initial findings indicated that the three subscales were correlated with each other. Since the subscales passivity and avoidance were measuring the opposite of proactivity, the negative direction of correlation between passivity and proactivity, and between avoidance and proactivity, were expected.

Table 3.4

Correlations of Parental Level of Actions Scale from the Pilot Study (76 items) Analysis (N = 33)

	Proactivity	Passivity	Avoidance
Proactivity	-		
Passivity	-.54***		
Avoidance	-.77***	.71***	-

*** indicates $p<.001$

Table 3.5

Internal Consistency, Inter-item Correlation and Item-total Correlation Results (76 items) (N = 33)

	Cronbach's Alpha	Inter-item Correlation Range	Item-total Correlation Range
Proactivity	.83	-.43 to .82	-.30 to .70
Passivity	.88	-.33 to .70	.06 to .79
Avoidance	.91	-.20 to .78	-.08 to .85

Modifications of the Items

A few modifications were made to the 80-item version of the instrument in the pilot study according to the results of the item analysis. Recommendations made by a professor in music education and anonymous comments from participants in the pilot study were taken into consideration. According to the initial item analysis results, 5 items were taken out from *Proactivity,* 3 items were taken out from *Passivity,* and 6 items were taken out from *Avoidance*, due to the negative effects on the Cronbach's alpha. In the first round, 14 items were eliminated. The item analysis was conducted again for another two rounds in each subscale, which led to the

elimination of another 4 items, resulting in a total of 18 items being eliminated. The primary reason for eliminating these items was based on "Cronbach's alpha if deleted" (see Table 3.6, Table 3.7, Table 3.8). In other words, after deleting these items, Cronbach's alpha of each subscale has increased.

Table 3.6

Eliminated Items in Proactivity (8 items) of the Pilot Study (N = 33)

	Deleted Items in Proactivity (Round 1)	Cronbach's Alpha if Deleted
Item 5	When my child is tired of the instrument that he/she is currently learning, I change to a new instrument based on my child's preference.	.85
Item 8	I enroll my child for a music level exam as I foresee its benefits for my child.	.83
Item 11	I hire a practice supervisor for my child instead of me accompanying my child in his/her instrumental practice.	.84
Item 21	When the music teacher noticed that my child is very talented in a particular instrument and suggested learning from a more advanced music teacher, I take my child take private music lessons even if the more advanced teacher is farther away.	.83
Item 66	When I perceive that my child is gradually losing his/her interest in practicing music, I do not allow my child to stop practicing.	.85
	Deleted Items in Proactivity (Round 2)	
Item 70	When my child dislikes the music teacher with whom he/she is currently learning, I take him/her to try out more music teachers to search for the most appropriate one for him/her.	.90
Item 71	During my child's private music lessons, if the teacher allows, I take notes of the lesson by hand.	.90
	Deleted Items in Proactivity (Round 3)	
Item 17	When my child is tired of the instrument that he/she is currently learning, I communicate with my child to find out why my child dislikes it.	.90

Table 3.7

Eliminated Items in Passivity (3 items) of the Pilot Study (N = 33)

	Deleted Items in Passivity	Cronbach's Alpha if Deleted
Item 26	After each private music lesson, I praise my child as needed.	.88
Item 42	When my child dislikes the music teacher with whom he/she is currently learning, I am willing to change the teacher if I come across a better teacher.	.89
Item 68	After each private music lesson, I encourage my child as needed.	.88

Table 3.8

Eliminated Items in Avoidance (7 items) of the Pilot Study (N = 33)

	Deleted Items in Avoidance (Round 1)	Cronbach's Alpha if Deleted
Item 7	After each private music lesson, I do not praise him/her.	.91
Item 18	After finishing each private music lesson, I don't reflect on it with my child.	.92
Item 22	When my child dislikes the music teacher with whom he/she is currently learning, I am not willing to find another teacher for him/her.	.91
Item 25	I do not enroll my child for a music level exam.	.91
Item 46	When my child is tired of the instrument that he/she is currently learning, I do not allow my child to change to another instrument.	.92
Item 50	After each private music lesson, I do not communicate with the music teacher about my child's performance.	.91
	Deleted Items in Avoidance (Round 2)	
Item 3	During my child's private music lessons, even if the teacher allows, I do not take any notes for my child.	.94

By taking a look at these deleted 18 items, a few explanations and interpretations can be derived. Due to inconsistency between the researcher's and participants' interpretation of some items, these items were eliminated. For instance, preliminary item 5 was controversial as the researcher deemed that respecting children's preferences as a proactive action, whereas

participants misunderstood the item as allowing their children to give up music learning as a passive action. The preliminary item 66 focused on parents insistently encouraging their children to practice music, whereas participants interpreted the item as following their children's preference. This interpretation is inconsistent with the purpose of the item/questionnaire. Similarly, preliminary item 11 also aimed to test parents act proactively in the children's private music learning by hiring another practice supervisor to assist with daily practices. However, participants from the pilot study explained interpreting this item not as a proactive action but as act in avoidance. Furthermore, another reason for item elimination was due to the participants criticism of an item's length which resulted in decreasing the participants' patience to read it carefully and fully understand its meaning. These items included preliminary item 70, item 71, item 42, item 22, item 46, and item 21. Another reason behind item elimination was "item duplication"; for instance, item 26 was similar to item 68 and item 7 was similar to item 37.

A total of 58 items reflecting the three levels of musical parents' level of actions remained in the revised version of the parents' level of actions scale to be used in the main study. Items for each level consisted of: parents act in proactivity (items: 2, 13, 28, 32, 39, 40, 41, 43, 47, 51, 52, 53, 55, 63, 72, 73, 74, 77 and 79); parents act in passivity (items: 4, 6, 9, 10, 12, 14, 15, 16, 23, 27, 30, 34, 35, 36, 38, 44, 59, 60, 62, 64, 67 and 75); and parents act in avoidance (items: 3, 7, 18, 19, 20, 29, 31, 33, 37, 45, 48, 49, 54, 56, 57, 58, 61, 65, 69, and 78) (see Appendix B). Furthermore, the response rating scale was kept from 1 to 5. Table 3.9 demonstrated the descriptive statistics for the new scale. According to Table 3.9, through the alterations of the scale, skewness values ranged from - 0.32 to 0.85 and kurtosis values ranged from -.04 to .56. Internal consistency of each subscale has increased. The internal consistency for proactivity ($\alpha = .90$), passivity ($\alpha = .89$), and avoidance ($\alpha = .94$) were high.

Table 3.9

Descriptive Statistics Results (58 items) of the Pilot Study (N = 33)

Level of Actions	Mean	Std. Deviation	Skewness	Kurtosis
Proactivity	4.26	0.53	-0.32	0.63
Passivity	2.38	0.60	0.24	-0.04
Avoidance	1.70	0.57	0.85	0.56

The correlations between each subscale of the PLAPMLS scale ranged from -.84 to .74 (see Table 3.10). This result indicated that subscale *proactivity* significantly correlated with *passivity* and *avoidance* in opposite directions, whereas *passivity* significantly correlated with *avoidance* in a positive direction. In addition, the Inter-item correlation ranges of each subscale proactivity, passivity and avoidance were from: -.05 to .82, -.14 to .70, and .06 to .78, respectively. Item-total correlation of each subscale ranges were from: .40 to .71, .32 to .76 and .48 to .87, respectively (see Table 3.11). These results showed that in subscale *proactivity*, most items were positively correlated with each other at a higher strength. However, two items (item 40 and item 73) presented negative correlation with each other (r = -.05). Besides, some items even showed positive correlation with each other, while their correlations were very weak (e.g., item 2 and item 47, item 2 and item 39, see Appendix C). In subscale *passivity*, some items were negatively correlated with each other with a low strength (e.g., item 30 and item 75), while other items showed positive moderate correlations among each other. In subscale *avoidance*, most of items were highly correlated with each other.

Table 3.10

Correlations of Parental Level of Actions Scale from the Pilot Study (58 items) Analysis (N = 33)

	Proactivity	Passivity	Avoidance
Proactivity	-		
Passivity	-.70***		
Avoidance	-.84***	.74***	-

*** indicates $p<.001$

Table 3.11

Internal Consistency, Inter-item Correlation and Item-total Correlation Analysis (58 items) (N = 33)

	Cronbach's Alpha	Inter-item correlation range	Item-total Correlation Range
Proactivity	.90	-.05 to .82	.40 to .71
Passivity	.89	-.14 to .70	.32 to .76
Avoidance	.94	.06 to .78	.48 to .87

To recap, results after modifications were improved compared to the initial pilot results (see Table 3.12). For instance, Cronbach's alphas of each subscale improved compared with the initial study: Proactivity improved from $\alpha = .83$ to $\alpha = .90$, Passivity improved from $\alpha = .88$ to $\alpha = .89$, and Avoidance improved from $\alpha = .91$ to $\alpha = .94$. Furthermore, ranges of the inter-item correlation and item-total correlation were becoming clustered as well. Although negative correlation still existed in two subscales (Proactivity and Passivity) after modification, the reduced number of items that exhibited negative results indicated that the instrument has been improved without the 18 eliminated items.

Table 3.12

Comparing Results between the Initial Pilot Measure and the Modified Measure (N = 33)

Subscale	Cronbach's Alpha		Inter-Item Correlation		Item-total Correlation	
	Initial pilot	After Modification	Before	After	Before	After
Proactivity	α= .83	α=.90	-.43 to .82	-.05 to .82	-.30 to.70	.40 to .71
Passivity	α=.88	α=. 89	-.33 to .70	-.14 to .70	.06 to .79	.32 to .76
Avoidance	α=.91	α=.94	-.20 to .78	.06 to .78	-.08 to .85	.48 to .87

Procedures and Data Collection

Similar procedures were used in the main study. However, different from the pilot study, the main study had recruited a larger sample of participants. Therefore, participants were not limited to parents with whom the researcher was familiar or who the researcher could directly reach. Participants in the main study were 894 parents from a variety of cities and provinces in the country. To recruit a large number of participants, the researcher initially reached out to parents, general educational teachers, and music teachers and managers at private music lessons institution in a variety of provinces and cities in China. Then, these individuals were asked to further distribute the questionnaire to others who fit the inclusion criteria and are wishing to take part in the study.

Data were collected using a Chinese Internet-based online survey company (wjx.cn). The website initially had a blank template that I redesigned so participants could understand and feel

comfortable to respond. Before adding items to the blank template, I used EXCEL again to randomize the order of the 58 items to avoid the clustering of items covering the same content area. As for clustered items with different contents but belonged to the same subscale, the I relocated the item. At the beginning of the questionnaire, a consent question to participate in the study was displayed. To participate in the study, the participants had to choose "consent to participate". Participants who declined participation were excluded from the study. Besides, data were collected in the same order as in the pilot study: Demographic Information (part 1), Parental Involvement, and Demographic Information (part 2). Participants responded to items through the 5-points Likert scale from 1 (strongly disagree) to 5 (strongly agree).

The data collection process followed the requirements and procedures recommended by University of South Florida. After receiving the approval from the University of South Florida's Institutional Review Board, purposeful sampling had taken place for the main study. All these individuals were contacted through WeChat (a Chinese social media app). Upon contact, these individuals were asked to participate in the study if they wished to participate, and they were also asked to share the study's recruitment with other individuals who seem to be interested or seem to fit the study inclusion criteria. After the main study started, the researcher initially sent the new questionnaire link or QR code to parents, private music teachers, or general education teachers with whom the researcher was familiar, and these parents and private music teachers helped with further distribution.

Data Analysis

After the number of participants met the researcher's goal, the questionnaire was closed. Questionnaire results were downloaded as Excel files from the website. Excel files were read by the IBM SPSS 27 software program. Before conducting the analysis, the researcher checked if

there was any missing data in the file, and no missing data have been discovered. To avoid duplicated data set, such as both father and mother might have responded to the questionnaire, the researcher checked participants from the same location and verified whether they provided similar answers for all items. Data were analyzed through IBM SPSS 27 and Mplus 8.6 software. To emphasize the descriptive results, internal consistency, correlations and exploratory factor analysis, the researcher used IBM SPSS 27 to calculate them and report them such as mean, standard deviations, frequency distributions, correlations between the original sources of intentions and level of actions, reliability, and validity. In addition, inter-item correlations, item-subscale correlations, and item-total correlations were reported as well. With the purpose of running exploratory factor analysis, principal components method and varimax rotation were applied in this analysis. Next, the researcher ran a confirmatory factor analysis through Mplus 8.6 software using robust maximum likelihood estimation, with the purpose to see if the instrument that the researcher established was valid and reliable. Additionally, Pearson correlations between age and three level of actions, and between three original sources of intentions and three level of actions were calculated. At the end, a repeated-measures ANOVA with Bonferroni pairwise comparison was used to examine the effects of parents' level of actions. Results and further decisions are presented in the following chapters.

CHAPTER 4 RESULTS

The purpose of this study was to establish an instrument to measure parents' level of actions in their children's private music learning based on Fung's (2018) theoretical model of Change and Human Actions. In this chapter, five sections were included: (a) data characteristics, (b) exploratory factor analysis results of the Parents' Level of Actions in Private Music Learning Scale (PLAPMLS), (c) confirmatory factor analysis results of the PLAPMLS, (d) analysis of variance of other variables, and (e) research questions. In the data characteristics section, demographic information, outliers, descriptive statistics results, and reliability estimates were presented. The exploratory factor analysis section started with a factor analysis based on the randomized split data group; based on the randomized data group, 25 items were retained for the confirmatory factor analysis. In the confirmatory factor analysis section, the other randomized group of participants was used to confirm the final factor analysis decision in the exploratory factor analysis results. Finally, to answer the research questions, data and findings from the above 4 sections were used. Each question is presented with a brief description of the research procedure. The results of these questions were given, and an interpretation of the results along with its connection to previous studies follows each question.

Data Characteristics

A total of 894 participants completed the PLAPMLS. Among these 894 participants, no missing data were found. This was because participants were not allowed to submit their survey until all the items had been completed.

Even though 894 participants completed the full survey, only 644 of them were identified as having valid survey responses for the data analysis. In other words, 250 participants were

excluded as they did not meet the inclusion criteria such as not being the father or the mother (n = 32), their children's age did not fall within the age range from 5 to 12 years (n = 106), their child has been taking private music lesson for less than three months (n = 41), the parents provided a wrong answer for the attention item (n = 66), or participants were not currently living in China (n = 5). Therefore, these participants were excluded from the next stage of data analysis.

After confirming the validity of the 644 participants, an exploratory factor analysis and a confirmatory factor analysis were conducted. These participants were either a father or a mother, who had at least one child taking private music lessons for at least three months. These participants were all from China and living in China during the study. I used Excel to randomly split them into two groups: 320 participants for the exploratory factor analysis and 324 participants for the confirmatory factor analysis.

Exploratory Factor Analysis Results

Exploratory factor analysis (EFA) is typically used to examine common factors that explain the measured variables order and structure (American Educational Research Association et al., 2014). That is, to verify and explore information about the number of factors from the PLAPMLS that represented these 320 Chinese parents who have children taking private music lessons. Among these 320 participants, 29 of them were fathers and 291 were mothers. These parents had 118 boys and 202 girls taking private music lessons for at least three months. Participants were from 19 different provinces, which implied that the sample groups were diverse because the socio-economic status were different in each of the different provinces (see Table 4.1).

Table 4.1

Demographic Information of the EFA Group Participants (n = 320)

Role	Father	Mother
	29	291
Children's Gender	Boy	Girl
	118	202

Location (Province)									
Beijing	Jilin	Anhui	Shanxi	Hunan	Guangxi	Guangdong	Fujian	Liaoning	
15	7	6	17	2	37	105	1	3	
Shanghai	Neimeng	Sichuan	Hubei	Henan	Jiangsu	Shandong	Zhejiang	Hebei	Chong Qing
3	6	8	2	3	3	62	1	1	38

Children's Instrument	
Piano	195
Violin	42
Guzheng	15
Guitar	8
Percussion	12
Voice	9
Others	39

Years of Learning	
3 months – less than 1 year	74
1-5 years	203
More than 5 years	43
Total:	320

Before computing the EFA, a descriptive statistical analysis had been done with the 58 items that generated from the pilot study. Results of these 320 participants indicated that the instrument generated scores that measured the three levels of parental involvement. The skewness for the three subscales were ranged from -0.07 to 0.50, and kurtosis were ranged from -0.70 to 0.89. See Table 4.2 for more details with the means and standard deviations of each subscale.

Table 4.2

Descriptive Statistics Results (58 items) of the Exploratory Factor Analysis Sample (n = 320)

Level of Actions	Mean	Std. Deviation	Skewness	Kurtosis
Proactivity	3.90	0.48	-0.07	0.20
Passivity	2.48	0.55	0.07	-0.70
Avoidance	1.85	0.51	0.50	0.89

Cronbach's alpha of each subscale was calculated and exhibited in Table 4.3. Among these three subscales, act in avoidance displayed the highest Cronbach's alpha with $\alpha = .91$. The parents act in proactivity and parents act in passivity also show acceptable Cronbach's alphas with $\alpha = .90$, and $\alpha = .88$, respectively. Each subscale displayed acceptable internal consistency with the Cronbach's alpha greater than .8 (Bandalo, 2018).

Table 4.3

Internal Consistency, Inter-item Correlation, Item-total Correlation Results (58 items) of the Exploratory Factor Sample (n = 320)

	Cronbach's Alpha	Inter-item Correlation Range	Item-total Correlation Range
Proactivity	.90	.03 to .63	.28 to .72
Passivity	.88	.00 to .55	.25 to .66
Avoidance	.91	.14 to .71	.38 to .76

Table 4.4 indicated the correlation between each subscale. Pearson bivariate correlations between each subscale (proactivity, passivity, and avoidance) of the PLAPMLS ranged from -.62 to .71. This result implied that negative but moderate correlation can be found between parents act in proactivity and parents act in passivity. The inter-item correlation ranges of each subscale were from: .03 to .63, .00 to .50, and .14 to .71, respectively. Item-total correlation ranges of each factor were from .28 to .72, .25 to .66, and .38 to .76 respectively (see Table 4.3).

Table 4.4

Pearson Bivariate Correlation of PLAPMLS (58 items) of the Exploratory Factor Sample (n = 320)

	Proactivity	Passivity	Avoidance
Proactivity	-		
Passivity	-.40***		
Avoidance	-.62***	.71***	-

*** indicates $p<.001$

To examine the extent to which factors that represented the 320 participants was consistent with the Fung's (2018) theoretical framework of Change and Human Actions (three factors: proactivity, passivity, and avoidance), an exploratory factor analysis was conducted on the Parents' Level of Actions in Private Music Learning Scale via IBM SPSS version 27. The Kaiser-Meyer-Olkin (KMO) was used to determine if the data were suitable for factor analysis (American Educational Research Association et al., 2014). More intuitively, the test measures sampling adequacy for each variable in the model. The KMO values of PLAPMLS with 58 items was .91, which revealed that the sampling from the EFA was adequate and the factor analysis maybe useful with the data. Bartlett's Test of Sphericity was statistically significant (p<.001), revealing that the data were likely factorable.

Results of EFA analysis demonstrated that 12 factors were extracted which explained 62% of the total variance for factors with eigenvalues greater than 1.00. Visual inspection of the scree plot confirmed this result. Upon taking a closer look, one of the factors with the least eigenvalues had less than three items and cross loadings revealed that this factor was meaningless. The 12-factor solution indicated that the analysis output was inconsistent with the theoretical framework. Therefore, a decision to eliminate more items occurred which adopted the factor loadings as the references. Factor loadings were used to examine the relationship between the indicators and the underlying latent variable (American Educational Research Association et al., 2014). Thus, for items that displayed (1) low factor loading that under .3; (2) loaded on multiple factors; (3). loaded on only two factors whereas exhibited closed cross-loading were considered for elimination. Consequently, 33 items were eliminated.

After two rounds of item elimination, 25 items were retained in the Parents' Level of Actions in Private Music Learning Scale (PLAPMLS). EFA was conducted again with these

retained 25 items and the same 320 participants. The KMO values of PLAPMLS with 25 items was .89, which was slightly dropped compared with the 58 items value. The KMO value (.89) was still acceptable and adequate, and the Bartlett's Test of Sphericity was still statistically significant (p<.001).

The outputs demonstrated that seven factors were extracted which explained 63.98% of the total variance for factors with eigenvalue greater than 1.0. As can be seen in Table 4.5, the majority of factor loadings of the indicators were greater than .5, thus exceeding the traditional cut-off point of factor loading of .40 (American Educational Research Association et al., 2014). Even though there were 6 items that still displayed cross loading, these 6 items exhibited distinctive factor loadings. For instance, item 42 displayed positive .60 on factor 2 and exhibited negative .3 on factor 1, simultaneously. However, factor 2 (avoidance) has an opposite relationship with factor 1 (proactivity) (see Table 4.5). These opposite factor loadings supported that this item might only go under one factor. Even though these 6 items had cross loadings on two factors, the underlying latent structure of these two factors were similar.

Although the factor analysis results extracted seven factors with 25 items, items that loaded on one factor belonged to one subscale. Table 4.5 showed the final EFA results. According to rotated component matrix (see Table 4.5), all 8 items that loaded on the first factor were under proactivity; 6 items that loaded on the second factor pertained to avoidance; items that loaded on factor 3, factor 4, and factor 6 were passivity items; items that loaded on factor 5 and factor 7 were under proactivity as well. Based on the outputs, the reason why items belonging to the same subscale loaded on multiple factors was due to the fact that parents' actions were different on children at different age or children's time length of music learning.

Therefore, it was possible to combine items that pertain to the same subscale whereas loaded on different factors together into a 3-factor solution.

Table 4.5

Exploratory Factor Analysis of PLAPMLS with Varimax Rotation (n = 320)

	Factor 1 Proact 1	Factor 2 Avoid 1	Factor 3 Passi 1	Factor 4 Passi 2	Factor 5 Proact 2	Factor 6 Passi 3	Factor 7 Proact 3
Item 36	.75						
Item 39	.75						
Item 38	.69						
Item 55	.67						
Item 50	.67						
Item 57	.65						
Item 59	.64						
Item 30	.61						
Item 54		.85					
Item 60		.78					
Item 52		.75					
Item 35		.62					
Item 42		.60					
Item 40		.57					
Item 22			.78				
Item 11			.78				
Item 14			.73				
Item 28			.65				
Item 4				.80			
Item 3				.76			
Item 6					.74		
Item 12					.72		
Item 32						.83	
Item 26						.66	
Item 33							.89

Therefore, 25 items were retained. Among these 25 items, 11 items were under proactivity, 8 of them were under passivity, and 6 items pertained to avoidance. Descriptive statistics of those remaining items were computed and shown in Table 4.6. Comparing the mean scores of 25 items (see Table 4.6) with 58 items (see Table 4.2), subscale “parents act in proactivity” (M = 3.86, SD = 0.50) still had the highest mean, and “parents act in avoidance” (M

= 1.82, *SD* = 0.60) remained the lowest factor mean which indicated that the pattern was consistent. As can be seen from Table 4.6, the negative skewness (-0.07) indicated that parents rated relatively higher in the proactivity items. Similar with the 58 items version, the kurtosis values still ranged from negative to positive (-0.31 to 0.62).

Each subscale produced acceptable reliability, as determined by Cronbach's alphas of .84, .77, and .84, respectively (see Table 4.7). The inter-item correlations were ranged from .03 to .61, .05 to .52, and .27 to .70, and item-total correlations were ranged from .20 to .66, .27 to .58, and .47 to .77, which were all getting clustered compared with the 58 items version (see Table 4.7).

Table 4.6

Descriptive Statistics Results (25 items) of the Exploratory Factor Analysis Sample (n = 320)

Level of Actions	Mean	Std. Deviation	Skewness	Kurtosis
Proactivity	3.86	0.50	-0.07	0.51
Passivity	2.40	0.63	0.17	-0.31
Avoidance	1.82	0.60	0.64	0.62

Table 4.7

Internal Consistency, Inter-item Correlation, Item-total Correlation Results (25 items) of the Exploratory Factor Sample (n = 320)

	Cronbach's Alpha	Inter-item Correlation Range	Item-total Correlation Range
Proactivity	.84	.03 to .61	.20 to .66
Passivity	.77	.05 to .52	.27 to .58
Avoidance	.84	.27 to .70	.47 to .77

The Pearson bivariate correlations of PLAPMLS with 25 items displayed negative correlations between proactivity and passivity, and between proactivity and avoidance. A moderate and positive correlation between passivity and avoidance was displayed, which implied similar interpretations that parents provided for passivity and avoidance (see Table 4.8). Compared with the 58 items (see Table 4.4), the correlation range was smaller, which had dropped to .40s. However, statistically significant correlations ($p < .001$) were still found among the three subscales.

Table 4.8

Pearson Bivariate Correlation of PLAPMLS (25 items) of the Exploratory Factor Sample (n = 320)

	Proactivity	Passivity	Avoidance
Proactivity	-		
Passivity	-.36***		
Avoidance	-.46***	.49***	-

*** indicates $p<.001$

With the confirmed 25 items that constituted the PLAPMLS, a confirmatory factor analysis was needed to further determine the factors and items that constituted the PLAPMLS.

Confirmatory Factor Analysis Results

The confirmatory factor analysis (CFA) was applied to examine whether the measured variable represented the number of dimensions (American Educational Research Association et al., 2014). To evaluate the measurement model's ability to allow the factors to freely intercorrelate, a CFA was conducted (Anderson & Gerbing, 1988). In other words, the CFA was

used to determine whether the data outputs from the PLAPMLS with three subscales that fit the 25-items PLAPMLS as extracted from the EFA. In the CFA section, the other randomly split group of participants (n = 324) was applied to conduct the confirmatory factor analysis. Among these 324 participants, 41 of them were fathers and 283 of them were mothers from 20 different provinces in China. These 112 boys and 212 girls had been taking private music lessons for at least 3 months. Demographic information was presented in Table 4.9.

Results of these 324 participants indicated that the instrument generated scores that measured the three levels of parental involvement. Responses within each of the three levels of parental actions were normally distributed. Skewness values ranged from -0.01 to 0.56, and kurtosis values ranged from -0.14 to 0.00. Table 4.10 demonstrated more details of the mean, standard deviation, skewness, and kurtosis in each subscale.

Cronbach's alpha of each subscale was computed, and Table 4.11 displays the results. The Cronbach's alpha of parents act in proactivity, parents act in passivity, and parents act in avoidance were $\alpha = .83$, $\alpha = .76$, and $\alpha = .87$ respectively. The Cronbach's alpha score of each subscale was acceptable with the value greater than .80 (Bandalo, 2018), although one was marginally under.

Table 4.9

Demographic Information of the CFA Group Participants (n = 324)

Role							Father		Mother
							41		283
Children's Gender							Boy		Girl
							112		212
Location (Province)									
Beijing	Jilin	Anhui	Shanxi	Hunan	Guangxi	Guangdong	Fujian	Liaoning	Guizhou
18	6	5	26	3	26	111	2	5	1
Shanxi	Neimeng	Sichuan	Hubei	Henan	Jiangsu	Shandong	Zhejiang	Hebei	Chong Qing
1	2	6	2	1	4	73	1	1	30
Children's Instrument									
Piano								224	
Violin								33	
Guzheng								11	
Percussion								6	
Voice								16	
Flute								6	
Others								28	
Years of Learning									
3 months – less than 1 year								51	
1-5 years								279	
More than 5 years								40	
Total:								324	

Table 4.10

Descriptive Statistics Results (25 item) of the Confirmatory Factor Analysis Sample (n = 324)

Level of Actions	Mean	Std. Deviation	Skewness	Kurtosis
Proactivity	3.84	0.48	-0.01	-.14
Passivity	2.35	0.60	0.23	-.01
Avoidance	1.84	0.64	0.56	.00

Table 4.11

Internal Consistency, Inter-item Correlation, Item-total Correlation Results (25 items) of the Confirmatory Factor Sample (n = 324)

	Cronbach's Alpha	Inter-item Correlation Range	Item-total Correlation Range
Proactivity	.83	.04 to .62	.22 to .69
Passivity	.76	.11 to .53	.26 to .59
Avoidance	.84	.45 to .67	.61 to .77

Statistically significant and strong correlations between each subscale (proactivity, passivity, and avoidance) are displayed through Mplus 8.6 software in Table 4.12. Proactivity was still negatively associated with passivity and with avoidance. Similar to the previous results, passivity was positively associated with avoidance. The inter-item correlation ranges of each subscale were from .04 to .62, .11 to .53, and .45 to .67, respectively. Item-total correlation ranges of each subscale were from .22 to .69, .26 to .59, and .61 to .77, respectively (see Table 4.11).

Table 4.12

Standardized Correlation of PLAPMLS (25 items) of the Confirmatory Factor Sample (n = 324)

	Proactivity	Passivity	Avoidance
Proactivity	-		
Passivity	-.70***		
Avoidance	-.74***	.73***	-

*** indicates $p<.001$

A CFA was conducted via Mplus 8.6 software with three subscales and 324 participants. The items measured in a Likert-scale format which was treated as categorical variables. Based on Hu and Bentler (1984), the cut-off points of model fit indices were: comparative fit index (CFI) ≥.90, root mean squared error of approximation (RMSEA) < .08, and standardized root mean square residual (SRMR) < .08. The current CFA output indicated good model fit cross all fit indices: root mean square error of approximation (RMSEA) = .08; comparative fit index (CFI) =.94; standardized root mean square residual (SRMR) =.06; Tucker-Lewis index (TLI) = .94, which indicated that the remaining 25 items fitted well with Fung's (2018) Change and Human Actions framework using the measure for parents' level of actions.

Mplus 8.6 software automatically fixed the first item of each factor to 1.0 for model identification, because these fixed first items were treated as reference items to obtain parameter estimates. In order to explicitly interpret the factor loadings, the results were reported in a standardized form. More intuitively, standardized factor loadings of all 25 items were greater than .30, ranging from .37 to .90. However, Hair and his colleagues (2014) suggested that "standardized loading estimates should be .5 or higher, and ideally .7 or higher" (p. 618). Among these 25 items, 5 items that displayed standardized factor loadings that were lower than .6. This

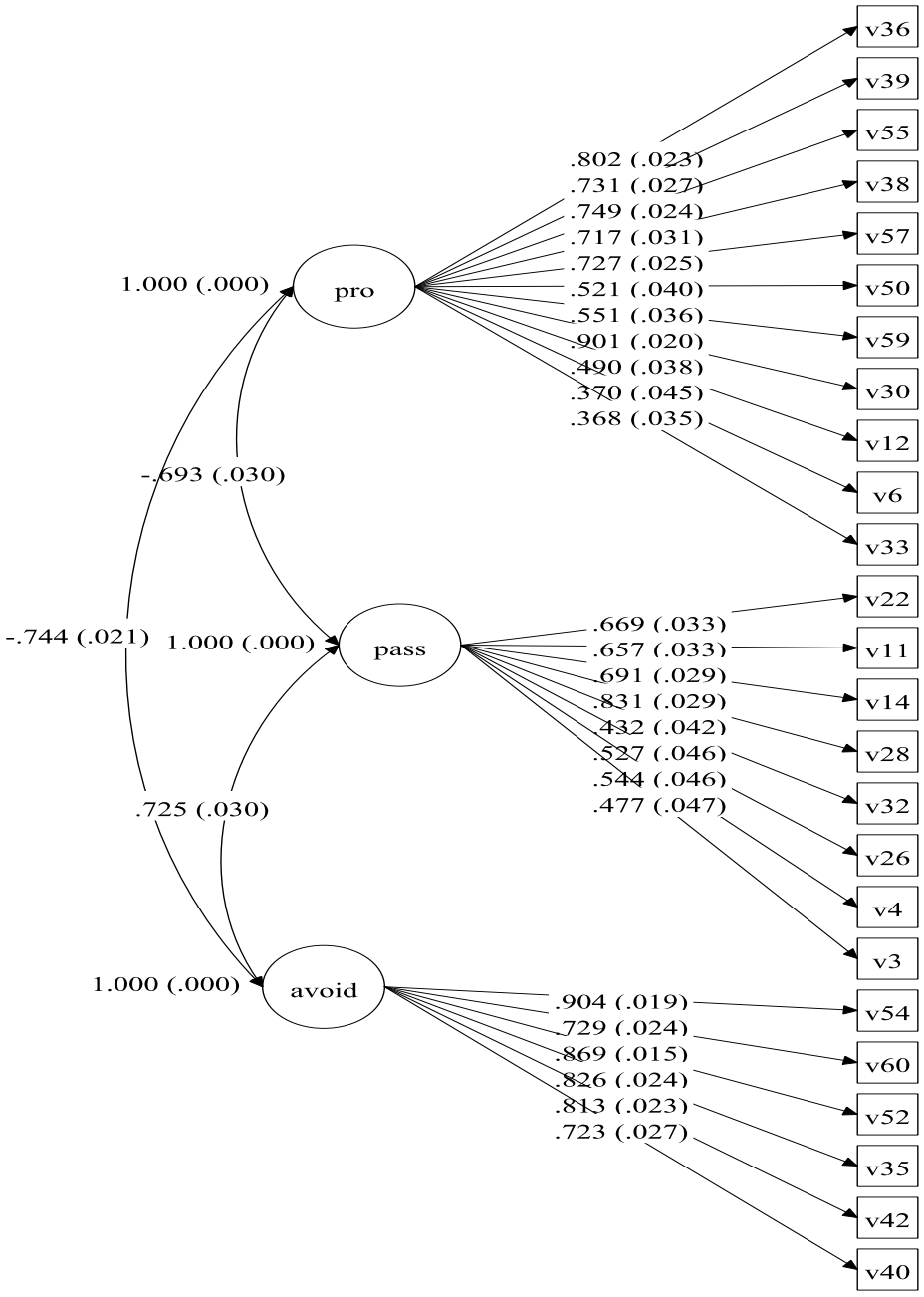

Figure 4.1. Mplus 8.6 Software Outputs of the Confirmatory Factor Analysis

result indicated that these 25 items can be examined further in the future. Examination of the measurement model analysis provided evidence that the measured variable adequately represented the three constructs (see Figure 4.1).

Analysis of Variance of Other Variables

Correlations were calculated among children's age and the three levels of actions (parents act in proactivity, parents act in passivity, and parents act in avoidance) to verify whether the variation of children's age would affect parents' level of actions. A statistically significant but negative correlation (r = -.15, p < .01) was displayed between children's age and parents act in proactivity (see Table 4.13). This result indicated that the older the children's age, parents' actions were less proactive. Additionally, children's age seemed to have no impact on parents' actions in both passivity and avoidance.

Table 4.13

Correlation between Age and Three Level of Actions (n = 324)

	Age	Proactivity	Passivity	Avoidance
Age	-			
Proactivity	-.15**	-		
Passivity	.07	-.54**	-	
Avoidance	.05	-.57**	.54**	-

** indicates p< .01

In addition, other correlations between the original sources of intentions (Item 1: I send my child to take private music lessons because my friend's or my neighbor's children are taking

music lessons; Item 15: I send my child to take private music lessons because I want my child to take music lessons; and Item 62: I send my child to take private music lessons because my child wants to take it.) and three levels of actions (parents act in proactivity, parents act in passivity, and parents act in avoidance) were computed. Table 4.14 demonstrated the correlation between the three preliminary items and three levels of actions. As shown in the table, correlation between item 1 and parents' act in proactivity was statistically significant (r = -.26, p < .01), which suggest that parents were less proactively involved because the original intentions were based on peer pressures. Simultaneously, statistically significant and positive correlations between preliminary item 1 and passivity (r =.31, p < .01) and between preliminary item 1 and avoidance (r = .31, p < .01) also approved the result.

For parents who sent their children to take private music lessons due to their parents' own intention, they tended to act more in avoidance in children's private music learning process. Table 4.14 displayed statistically significant and positive correlations between both preliminary item 15 and parents act in passivity (r = .27, p < .01) and preliminary item 15 and parents act in avoidance (r = .20, p < .01). These results indicated that most parents who send their children to take private music learning due to their own intention were more passively involved in their children's private music learning process.

Results also showed that parents acted more in proactivity tended to be those whose children's intention was the reason to take private music lessons. A statistically significant correlation was found on between children's intention and parents act in proactivity (r = .18, p < .01). (see Table 4.14).

Table 4.14

Correlations between Original Sources of Intentions and Three Level of Actions (n = 324)

	1.	2	3	4	5	6
1. Item 1	-					
2. Item 15	-.10	-				
3. Item 62	.18**	-.12*	-			
4. Proactivity	-.26**	-.10	.18**	-		
5. Passivity	.31**	.27**	-.10	-.54**	-	
6. Avoidance	.31**	.20**	-.12	-.57**	.54**	-

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

Note: Item 1: I send my child to take private music lessons because my friend's or my neighbor's children are taking music lessons.
Item 15: I send my child to take private music lessons because I want my child to take music lessons.
Item 62: I send my child to take private music lessons because my child wants to take it.

Table 4.15

ANOVA Results Three Level of Actions (n = 324)

	Sum of Squares	df	Mean Square	F	*P*
PLAPMLS	699.46	1, 57	446.91	936.63	.00
Error	241.21	505.53	0.48		

A repeated-measures ANOVA was also computed to examine the effects of Chinese parents' level of actions in their children's private music learning process. The independent variables were the three times: parents act in proactivity ($M = 3.84$, $SD = 0.47$), parents act in passivity ($M = 2.35$, $SD = 0.60$), and parents act in avoidance ($M = 1.84$, $SD = 0.64$) that have measured the same group of participants (see Table 4.15). The dependent variable was the 5-

points rating scale. The Bonferroni pairwise comparison results (see Table 4.16) revealed that parents had the highest mean score on parents act in proactivity with 1.50 higher than passivity and 2.00 higher than avoidance.

Table 4.16

Mean Differences of Three Level of Actions Bonferroni Pairwise Comparison (n = 324)

Actions	Actions	Mean Differences	*P*
Parents act in proactivity	Parents act in passivity	1.50	<.00
	Parents act in avoidance	2.00	<.00

Research Question Findings

Question 1. *What are the validity and fit index of the measure based on Fung's (2018) framework as applied to parents with children between the ages of 5 -12 years who are taking private music lessons?*

To answer question one in this study and to provide evidence of content validity, a bilingual music education professor and a music education doctoral student, who were fluent in both English and Chinese writing and speaking, worked on wording and framing the items, translating items, organizing items, and revising items for almost three months. A backward translation of the questionnaire from Chinese to English was done by another bilingual professor, who was also fluent in both English and Chinese writing and speaking. After receiving the translated version, the music education professor was invited to verify and check the whole translated questionnaire with the researcher again to compare and find out the differences between the translated version and the original version. At the end, no major alterations were made; instead, there were a few minor modifications made on both the original English version

and the Chinese version based on the translated version done by the bilingual educational professor.

With a purpose to enhance the construct validity, this study adopted Fung's (2018) framework of Change and Human Actions. This framework was published in *A way of Music Education-Classical Chinese Wisdom* in 2018. However, "change" was not the main variable in this study, rather, this study aimed to measure how parents reacted to change efforts under the three levels: *parents act in proactivity*, *parents act in passivity,* and *parents act in avoidance.* This study only captured the relevant part of Fung's (2018) Change and Human Actions to establish this measurement.

Besides, to enhance validity, I used cognitive interviewing with three known participants who have taken part in the pilot study. Within the interview, the participants and I examined every item carefully and they provided specific feedback on what sentences or what terms that I applied in the description that confused the participants or contained content with ambiguous meaning.

To verify the fit indices of the final PLAPMLS with 25 items, I initially conducted a factor analysis to determine the number of factors that were extracted from the EFA outputs. Then, I confirmed the number of factors that the factor analysis extracted that is consistent with Fung's (2018) framework of Change and Human Actions.

After confirming the 25 items, a confirmatory factor analysis (CFA) was conducted via Mplus 8.6 software with three factors and 324 participants. Based on Hu and Bentler (1984), the standard model fit indices were: comparative fit index (CFI) ≥.90, root mean squared error of approximation (RMSEA) < .08, and standardized root mean square residual (SRMR)< .08. The current CFA output indicated good model fit cross all fit indices: root mean square error of

approximation (RMSEA) = .08; comparative fit index (CFI) =.94; standardized root mean square residual (SRMR) =.06; Tucker-Lewis index (TLI) = .94. The standardized factor loadings of all 25 items were greater than .3. However, based on Hair and his colleagues' (2014) cut-off point standard, 5 items were lower than .5 which indicated that these 5 items can be further explored and analyzed. These numbers confirmed that the three subscales could be measured by these 25 items. In other words, the 25 items fit adequately with Fung's (2018) Change and Human Actions framework. Therefore, the Parents' Level of Actions in Private Music Learning Scale (PLAPMLS) included three subscales: parents act in proactivity, parents act in passivity, and parents act in avoidance with 25 items in total. Among these 25 items, 11 were parents act in proactivity, 8 pertained to parents act in passivity, and 6 were parents act in avoidance (see Table 4.17).

Table 4.17

Parents' Level of Actions in Private Music Learning Scale (PLAPMLS) (25 iitems)

Subscales	Items
Parents act in proactivity	1. After each private music lesson, I encourage him/her. 2. After finishing each private music lesson, I reflect on it with my child together on what he/she has learned that day. 3. After each private music lesson, I communicate with the music teacher about my child's performance. 4. I chat with my child regarding music often. 5. After each private music lesson, I praise him/her. 6. To support my child's private music learning and provide a musical learning environment at home, I play AV materials in the performance of the instrument. 7. During my child's private music lessons, if the teacher allows, I use my phone to take video notes of my child. 8. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey. 9. To support my child's music learning, I buy him/her many musical books and magazines. 10. In a designated area (e.g., for storing and practicing the instruments) of our home, my child has his/her own musical space. 11. I enroll my child for an instrumental competition as I foresee its benefits for my child.
Parents act in passivity	1. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey only if my child needs me. 2. I chat with my child regarding music only when he/she shows the need for it. 3. I enroll my child for a music level exam as other people's children have enrolled in a music level exam. 4. To support my child's private music learning and provide a musical learning environment at home, I play AV materials in the performance of the instrument only if needed. 5. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey only if the teacher requires it. 6. I purchase an instrument for my child when the price is acceptable. 7. When I perceive that my child is gradually losing his/her interest in practicing music, I reduce the practice time. 8. When my child is tired of the instrument that he/she is currently learning, I shall see if there is another instrument that is available.

Table 4.17 Continued

Parents act in avoidance	1. I do not watch or listen to AV materials in the performance of the instrument with my child, even if it supports my child's future private music learning and provides a musical learning environment at home. 2. My child does not have a designated area (e.g., for storing and practicing the instruments) as his/her musical space at home, and I am not able to make it for him/her. 3. I do not buy him/her musical score even if it may support my child's music learning. 4. I do not play AV materials in the performance of the instrument at home, even if it supports my child's future private music learning and provides a musical learning environment at home. 5. I do not purchase other musical accessories such as a metronome for my child. (avoidance) 6. When the music teacher noticed that my child is very talented in a particular instrument and suggested learning from a more advanced music teacher, I do not take my child to the more advanced music teacher.

Question 2. *What is the reliability of this measure?*

As mentioned above, PLAPMLS consisted of three subscales in 25 items. The three subscales, parents act in proactivity, parents act in passivity, and parents act in avoidance included 11 items, 8 items, and 6 items, respectively. With 324 participants, this scale displayed an acceptable Cronbach's alphas (see Table 4.18). This and other results supported that the instrument was reliable.

Table 4.18

Internal Consistency Results (25 items) (n = 324)

	Proactivity	Passivity	Avoidance
Cronbach's Alpha	.83	.76	.84

Question 3. *What are the correlations between (a) age and original sources of intentions (child, parents, and parents' friends and neighbors) and (b) actions of the change efforts (proactivity, passivity, and avoidance)?*

I used the IBM SPSS 27 to calculate the correlations between age and three levels of action (parents act in proactivity, parents act in passivity, and parents act in avoidance), and correlations between three preliminary items (preliminary item 1: I send my child to take private music lessons because my friend's or my neighbor's children are taking music lessons; preliminary item 15: I send my child to take private music lessons because I want my child to take music lessons; and preliminary item 62: I send my child to take private music lessons because my child wants to take it.) and three levels of actions (parents act in proactivity, parents act in passivity, and parents act in avoidance).

Based on the SPSS output, a significant negative correlation between the continuous variable, age, and parents act in proactivity was identified. This finding supported the existing literature regarding children's age growth and parents' changing behaviors. Bugeja (2009) reported that parents frequently attended their children's music lessons and supervised their children's instrumental practicing when their children were at an early age. However, they declined participation in their music lessons or reduced the time to accompany their children during their instrumental practicing as these parents wished to offer more room to foster their children's independence (Bugeja, 2009). Additionally, W. Ho (2011) also pointed out that as children grow older, parents would change their support within children's instrumental learning process because they expected their children to contribute more time to academic learning. Therefore, results from the current study were consistent with Bugeja's (2009) and W. Ho (2011) research as parents would change during their children's music learning process and children

may receive benefits from their parents' change and involvement (Phillip & Phillip, 2007; Hau & Salili, 1996).

A significant negative correlation between preliminary item 1 and parents act in proactivity was found in the 324 participants (r = -.26). This result implied that parents who sent their children to learn music due to their friend's or neighbor's children taking music lessons were less proactive in their children's music learning process. Furthermore, as can be seen in Table 4.14, a small but positive correlation between preliminary item 15 and parents act in avoidance was displayed (r = .20). In other words, parents, who send their children to private music lessons based on the parents' wishes, act in avoidance during their children's music learning process. To this end, a small but statistically significant correlation was found between children's intention and parents act in proactivity (r = .18). This result reflected that most parents acted proactively in children's music learning process with a purpose of supporting their children's intention of learning music.

Question 4. *What level of actions (proactivity, passivity, and avoidance) do parents involved in their children's private music lessons?*

A repeated-measures ANOVA was conducted to examine the effects of parents' level of actions. Participants were parents from the confirmatory factor analysis group (n = 324). The output had shown that most parents were proactively involved in their children's music learning process. This was because most parents within this study were elementary children's parents. Previous literature asserted that parental involvement at the elementary school level was relatively higher than other ages (W. Ho, 2011). This evidence may explain the reasons why parents in this study were proactively involved in their children's music learning process.

Besides, mothers occupied a large portion in the sample within this study (n = 283). Even though the a few existing studies asserted that fathers played the same role and had similar participation rates as mothers (Suk, 2014; Hornby & Blackwell, 2018), most literature still claimed that mothers were more proactively involved in their children's music learning process (Margiotta, 2011; Macmillan, 2004).

Summary

A total number of 894 participants completed the survey and I randomly split them into two groups: the exploratory factor analysis (EFA) group (n = 320) and the confirmatory factor analysis (CFA) group (n = 324). These participants were from 20 different provinces which provided diverse sample groups to this study. Results from the exploratory factor analysis initially generated a 12-factor solution with 58 items which was inconsistent with Fung's (2018) theoretical framework. After modification and elimination, a 7-factor solution with 25-items was extracted through the 324 participants. I consolidated this 7-factor solution into a 3-factor solution based on the factor patterns and factor loadings. The 3-factor solution is consistent with Fung's (2018) theoretical framework of Change and Human Actions. A confirmatory factor analysis was conducted, and the results supported that the 25-item PLAPMLS fit Fung's (2018) framework of Change and Human Actions, RMSEA = .08; CFI =.94; SRMR=.06; TLI=.94. These results indicated the current PLAPMLS was valid and reliable.

A small negative correlation between children's age and parents act in proactivity was identified. This result indicated that parents' action level was aligned with children's age growth. Two small but significant correlations were found between parents' intention due to peer pressures and parents' act in proactivity, and parents' own intention and parents' act in passivity. Furthermore, children's intention on music learning was positively associated with parents act in

proactivity. These three results indicated that parents tended to act proactively to support their children's intentions to take music lessons. Finally, a repeated-measures ANOVA was calculated to test the effect of parents' level of actions, and the results concluded that most parents in this study were acting proactively in their children's private music learning.

CHAPTER 5 SUMMARY, DISCUSSION OF FINDINGS, LIMITATIONS, CONCLUSION, IMPLICATIONS, AND FUTURE RESEARCH

Summary

Parental involvement is an indispensable role that constitutes a thorough educational system with teachers and students (Ang et al., 2020; Upitis et al., 2017; Miretzky, 2004; Macmillan, 2004). In the music education field, besides the music teachers' support, children can hardly achieve success without their parents' support (W. Ho, 2011; Sichivitsa, 2007; Creech, 2003; Bugeja, 2009; McPherson, 2009; Suk, 2004; Barnes et al., 2016). Previous literature has identified parents as the most influential people in children's music learning process (W. Ho, 2011), and their involvements are correlated with their children's music learning achievement. Nevertheless, although multiple existing studies have examined and concluded benefits about parental involvement in children's music learning, the review of existing literature revealed the absence of research that attend to the parents' level of actions and whether these parents decide to involve themselves in the music education field. To fill this gap, the current study established a measurement instrument to explore parents' level of actions in their children's private music learning process, which is their level of involvement based on Fung's (2018) theoretical framework of Change and Human Actions. Findings of this study summarized that the 25-item Parents' Level of Actions in Private Music Learning Scale (PLAPMLS) is valid and reliable for future use. Other findings that generated from the current study align with previous work in this area.

In the literature review section, Lewin-Randles-Fung's ideas of "change" were elaborated, and I have summarized the reasons behind adopting Fung's (2018) Change and Human Actions framework. In addition, ample researchers asserted that parents' support or

parents' behaviors would change based on their children's age growth (Bugeja, 2009; W. Ho, 2011). Therefore, a relationship between Fung's (2018) Change and Human Actions and parents' level of actions has been explored. Furthermore, factors affecting parents' level of actions can be synthesized into three main areas: (a) parents' background in music learning, (b) parental musical involvement at home, and (c) other factors that affect parental music involvement. Several factors can be explored as they are affecting the parents' level of actions in their children's music learning process. These reasons encompass parents' background, parents' gender, parents' participation, parents' support, or other reasons affecting parents' level of actions. Although each action is unique, these subscales constitute the Parents' Level of Actions in Private Music Learning Scale (PLAPMLS) that can be used to measure parents' level of actions in children's music learning process with reference to Fung's (2018) framework of Change and Human Actions.

To determine whether the concept of parental involvement is associated with Fung's (2018) framework of Change and Human Actions and if the concept can be applied to address parents' level of actions in children's music learning, a measurement instrument was established to examine Chinese parents' involvement level during their children's music learning process. Due to the fact that this study is likely the first to synthesize these factors in the music education field, I have to focus on a specific sample group (i.e., Chinese fathers or mothers) in order to conduct a plausible study. Items within the scale were generated from the literature associated with parental involvement, conversations with parents, or personal experiences as a private music teacher and a child.

Three groups of participants were involved for the pilot study ($N = 33$), exploratory factor analysis (EFA) ($n = 320$), and Confirmatory factor analysis (CFA) ($n = 324$). All these

participants were either a father or a mother from China and living in China. The inclusion criteria that were determined at the beginning of the study included (a) parents who have at least one child that age between 5 to 12 years old, (b) parents who have at least one child taking private music lessons, and (c) this child has been taking music lessons for at least three months. Participants were recruited through known parents and private music teachers. During the data collection process, I initially contacted parents I knew and asked them to help me to connect with other parents that may have an interest to participate. I also reached out to private music teachers to help distributing the survey. The survey was completely online and for parents who would like to participate, they received an electronic survey link through the Wjx.cn survey tool, which is similar to Qualtrics. The total proposed timeline of data collection was 10 days, and the survey included 80 items. Data analysis was accomplished via IBM SPSS statistics 27 software for descriptive, correlational, reliability, and exploratory factor analyses. Mplus 8.6 software was used for confirmatory factor analysis and IBM SPSS was applied to verify the confirmatory results.

Discussion of Findings

The first research question sought to examine the validity and fit indices of the PLAPMLS instrument which adopted Fung's (2018) Change and Human Actions as the theoretical framework. Evidence of content validity, construct validity, and cognitive interviewing indicated that this measurement instrument is valid to further explore their fit indices of the measurement model. An exploratory factor analysis with Varimax rotation was used with the purpose of verifying if the exploratory group data were loaded on three factors consistent with Fung's (2018) Change and Human Actions theoretical framework or if new groups of variables may be generated. The factor analysis resulted in 12 factors initially, with

several items exhibited low factor loading and cross loading. Thus, a decision of eliminating more items was made by the researcher. After eliminating items that displayed low factor-loading, cross-loading or loaded on more than two factors, I recalculated the factor analysis for two rounds, and consequently, the factor analysis had identified seven factors with 25 items in total. Among these seven factors, items loaded in factors 1, 5, and 7 are all items under parents act in proactivity; items that loaded in factors 3, 4, and 6 are all pertain to parents act in passivity; and items loaded in factor 2 are under parents act in avoidance. Based on the item distribution, it is possible to consolidate these seven factors into a three-factor solution which is consistent with Fung's (2018) theoretical framework. Then, a confirmatory factor analysis revealed a good model across all fit indices, and most items displayed factor loading that are greater than 0.50, while 5 of them were greater than .3 which indicated that these 5 items can be further analyzed.

The second research question asked about the reliability of the established instrument PLAPMLS. I recalculated the Cronbach's alphas using IBM SPSS 27 with the 25 items, each subscale displayed acceptable internal consistency indices. The validity, reliability scores of three subscales, and fit indices indicated that the current 25-items PLAPMLS with three factors is valid and reliable. Therefore, PLAPMLS is able to measure Chinese parents' level of actions in their children's private music learning process.

The third research question inquired about (1) correlations between children's age and three parents' level of actions and (2) correlations between three original sources of intentions with parents' three levels of actions. As expected, most Chinese parents in the current study tended to reduce their involvement as their children's age increase. This finding is consistent with both Bugeja (2009) and W. Ho's (2011) studies which indicated that even though parents

remained involved in their children's private music learning process, parents who have children above 10-years old tended to reduce their involvement. This might be due to the tendency that Chinese parents could pressure their children to acquire good grades on academic learning rather than music learning (Ho, 2011), so when children are getting older, especially at the preparation stage of getting into middle school, these parents may be less proactively involved in their private music learning. Correlation analysis results between the three preliminary items and parents' three levels of actions suggested that parents are less involved because the original intentions are peer pressures or the parents themselves. Nevertheless, due to children's intention of learning music, parents are more proactively involved in their children's private music learning.

The fourth research question aimed to examine the effects of Chinese parents' level of actions in their children's private music learning. Results indicated that most parents in the study were proactively involved in their children's private music learning. However, this study has not taken the equal numbers of fathers and mothers into account. Thus, parents who consent to participate were mostly mothers. Previous literature indicated that mothers take the dominant responsibility in a family and mothers spend more time on children's musical supervision or on communication with the music teacher (Jarret & Coba-Rodriguez, 2019). Due to the unbalanced number of fathers and mothers, and due the fact that most parents in this study were mothers, it is unsurprising that most parents are proactively involved in their children's private music learning.

Conclusions

Findings of this study led to multiple conclusions and some important implications for future research and practices. First and foremost, the Parents' Level of Actions in Private Music Learning Scale (PLAPMLS) was designed to measure Chinese parents' level of actions in their

children's private music learning. The first step in establishing the PLAPMLS was to gather an understanding of the three dimensions that were adopted from Fung's (2018) theoretical framework of Change and Human Actions. The model's good fit indices and acceptable Cronbach's alphas confirmed that the Parents' Level of Actions in Private Music Learning Scale (PLAPMLS) is valid and reliable to measure Chinese parents' level of actions during their children's private music learning.

Additionally, parents who have older children are less proactive compared to parents with younger children; as children grow, parents' involvement in their children's private music learning have declined. These results are consistent with each other. Results from this study are consistent with Bugeja's (2009) qualitative results and W. Ho's (2011) quantitative study results also. In other words, the parents tended to change their behaviors to align with their children's age change. For instance, parents who have older children are less proactive when compared to parents with younger children (Bugeja, 2009; W. Ho, 2011). This decline in proactivity is unsurprising because parents have their individual cultivation philosophy, as some parents wish their children to become more independent and self-disciplined once they get older (Bugeja, 2009). Another possibility for the decline in proactivity is due to the heavy academic learning expectation of the children (W. Ho, 2011). W. Ho (2011) intuitively interpreted that academics in higher grade levels are gradually becoming more complex and demanding as the children grow. Except those children who wish to pursue music as their lifelong career, most parents would pay attention to their children's academic learning when their children enter a higher grade and have less actions on their children's music learning process (W. Ho, 2011). This evidence might explain the reason why parents who have children that are above 10-years old are less proactive than parents who have younger children.

Most Chinese parents are very supportive of their children's music learning, especially those children who intend to learn music. The present study confirmed that there is a correlation between children's intention to learn music and parents' act in proactivity. Findings in this study indicated that most Chinese parents are very supportive of their children's private music learning, especially those children who intended to learn music. More intuitively, this support includes parents not only investing money to assist their children, but also spending time and energy to accompany them (McPherson, 2009; Liu, 2021).

To this end, most Chinese parents are proactively involved in their children's private music learning process (Jarrett & Coba-Rodriguez, 2019; Suk, 2014; Macmillan, 2004; Margiotta, 2011). This study examined the effects of Chinese parents' level of actions in their children's music learning. As previously mentioned, most parents in this study were mothers, and according to existing literature, mothers take the dominant responsibility of their children within a family, especially in China (Wang et al., 2021). This finding could motivate and encourage future researchers to keep exploring the parents' role differences between fathers and mothers.

Finally, the most challenging part of this study I had encountered was the data collection. This was because Chinese parents who have children taking private music lessons lack experience responding to surveys (Yang et al., 2021). Some of the parents experienced some doubts about the actual purpose of the survey, and some parents were concerned whether their information and responses would be published. Consequently, it is hard to say that parents reported their actual thoughts, which is true in any self-reported measures. Given the study's short duration, it would be challenging to identify the long-term effects of these actions. However, for future research, I would suggest that the researcher reach out to the participants

directly to create a rapport with them along with answering questions or concerns about privacy and publishing in research. By doing so, these parents may feel more comfortable and may understand that they are not compelled to participate as they have the right to withdraw at any time with no consequences to their withdrawal.

Future Research

This study has established an instrument to measure parents' level of actions in children's private music learning process. I adopted Fung's (2018) Change and Human Actions as the theoretical framework. Most of the existing studies paid attention to parental involvement or benefits of parents' involvement in children's music learning. Through this study, educators became aware of the relevance to applying Fung's (2018) framework with parents' level of actions. First recommendation for the future research is to keep exploring other variables that might influence parents' level of actions within their children's private music learning process. In this dissertation, only factors that related to "actions" were emphasized. Even though the scale was focused on parents' actions, some non-action factors, such as parents' attitude or parents' motivation might also have effects on parents' level of actions towards their children's music learning process. Besides, not only parents affect parents' actions, but children could also significantly affect parents' level of actions in the children's music learning process. Therefore, factors that are relevant to children, such as children's preference, children's behaviors, or children's intention, might also have an impact on parents' level of actions in children's music learning process.

A second recommendation for future research is to expand this investigation to another sample of parents. Given the findings in the current study, the PLAPMLS is a suitable measurement instrument to measure Chinese parents' level of actions in their children's private

music learning process. However, it may not be a suitable measurement instrument for parents who are from the United States, Europe, or other Asian countries. Thus, to establish a valid and reliable instrument that can be widely used internationally, another direction for further research could be to recruit participants that have diverse cultural backgrounds and readjust the model or the measurement instrument. At the time of this writing, the PLAPMLS has a Chinese version and an English version. With a purpose of applying the PLAPMLS to diverse sample groups and getting to know more about parents' level of actions in children's private music learning around the world, there is a need to translate this scale into more languages and to further distribute it.

Third, there is a need to explore the PLAPMLS that might have correlations with students' musical achievement. Previous literature claimed that parental involvement plays an important role within children's general learning process and academic learning process, and children acquired benefits from their parents' involvement. However, there are differences between parents' level of involvement and students' music learning achievement. Through this study, parents can search for the most appropriate ways to be involved in their children's music learning or even general educational learning.

Fourth, the majority of parents in this study are mothers, which still reported that all parents are proactively involved in their children's private music learning. However, this result may or may not represent Chinese parents' (i.e., fathers' and mothers') actions in their children's private music learning. Another direction of the future research could be Chinese fathers' level of actions in their children's private music learning process, and it may produce a different result compared to the mother's level of involvement. A comparison between father's and mother's level of actions could be a next step.

Limitation

Two limitations for the present study should be addressed. First, the online survey link is open for everyone with no limitation. In other words, anyone who has the link can access the survey. However, the survey link was widely distributed as this study required a large number of participants for the exploratory factor analysis (EFA) and confirmatory factor analysis (CFA). As a matter of fact, it is challenging to identify individuals who have filled out the survey more than once or if both the father and mother from one family have responded to the survey. To prevent duplicate participants from taking part in the study, the researcher diligently checked and compared surveys from the same province or city in China. Even if the researcher had done that, it is not a guarantee to avoid duplicate surveys completely. At the same time, there is no reason for anyone to try to submit the survey more than once.

Second, some literature discovered that mothers play a dominant role within a family, and mothers have higher participation rates when compared to fathers (Fleischmann & Haas, 2016; Jarrett & Coba- Rodriguez, 2019). In the current study, most participants are mothers. Even though results from the current study showed that most parents from this study are proactively involved in their children's private music learning, it is not easy to confirm that these results represent Chinese parents' (i.e., both fathers' and mothers') level of actions in their children's private music learning process. More studies are needed to address this limitation.

Implications

Parental involvement is an important and indispensable element that supports children to achieve both academic and music learning successes. In this study, I sought to develop a measurement instrument to measure parents' level of actions during their children's music learning process. I adopted Fung's (2018) Change and Human Actions as the theoretical

framework. This study is very important for parents as they can identify their level of actions in their children's private music learning process. Furthermore, for parents who have no musical background while wishing to be proactively involved in their children's private music learning process, content from the survey item can enlighten them about how to be proactive for their children. Besides, the survey scores revealed parents' level of actions during their children's private music learning process; based on these scores, parents can reflect about themselves and comprehend the most appropriate approach to better involve and supervise their children, not only in the children's music learning process but also in the children's academic learning process.

Additionally, parents should keep on maintaining a proactive involvement attitude toward their children's private music learning across all ages. Indeed, only a small number of children will become musicians or pursue music as their future career. With parents highly proactively involved, children can not only gain positive experiences through music learning, but also shape closer relationships with parents. These positive experiences toward music learning could also enhance their motivation and long-term commitment on both music learning and academic learning.

What's more, music education researchers worldwide also benefit from this study and its results. The current study emphasized the Chinese parents' level of actions in their children's private music learning process. Through this study, music education researchers can learn more about Chinese parents' actions and the reasons behind why they are proactively involved in their children's private music learning. Due to China's one-child policy, most families have only one child and parents put all their eyes and efforts on their only child, which might lead to an over proactive parent in their children's academic learning and music learning (Liu, 2021). This study

provided resources of multicultural perspectives and culture differences about Chinese parents for music education researchers who are interested in this topic to further explore or compare parents' distinctive or similar actions and perspective toward children's music learning.

As for private music teachers, it is possible for them to apply and distribute this survey to their students' parents with the purpose of establishing a parent-teacher relationship. Through learning about the parents' actions and what they have done for their children, the music teachers can better incorporate the parents' effort to motivate their children on music learning, which in return would provide the children with positive music experiences.

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APPENDIX A: 98-ITEMS VERSION

Demographic Information

基本信息调查：

a) Are you a father or a mother: Father____ Mother_____
   您是孩子的父亲还是母亲: 父亲_____ 母亲_____

b) How many children do you have? _____
   您有几个孩子：_____

c) How many of your children are taking music lessons? _____
   您家里有几个孩子在进行课外音乐学习：_____

Please select one child for the remainder of the survey if you have more than one child:

如果你有一个以上的孩子进行课外音乐学习，请选择其中一个孩子来完成以下调查：

d) Your child's gender: Boy__ Girl___
   孩子的性别是：男孩___ 女孩____

e) Your child's age: _____
   孩子的年龄是: _____

f) What is your child's primary instrument? _____
   孩子学习的主要乐器是什么: _____

g) Besides the primary instrument, what other musical instrument is your child learning:_____
   除了以上乐器，孩子还学习其他乐器吗: _____

Please answer each one by rating yourself from 1-5, with 1 being totally disagree, to 5 totally agree.

请根据您的实际情况来对自己进行评估，"1"代表非常不同意，"5"代表非常同意。

1-Strongly disagree
非常不同意

2-Disagree
不同意

3- Neutral
中立

4- Agree
同意
5-Strongly agree
非常同意

1. I send my child to take private music lessons because my friend's or my neighbor's children are taking music lessons. (Passivity)
1. 我送孩子去学音乐是因为我朋友或邻居的小孩都在学。
   1 2 3 4 5
   _____

2. To support my child's music learning, I buy him/her many musical books and magazines. (proactivity)
2. 我购买很多音乐类书籍和杂志来支持孩子的音乐学习。
   1 2 3 4 5
   _____

3. During my child's private music lessons, even if the teacher allows, I do not take any notes for my child.(avoidance)
3. 在孩子上音乐课的时候, 就算老师允许，我也不给孩子做笔记。
   1 2 3 4 5
   _____

4. To support my child's music learning, I only buy him/her the needed musical score. (passivity)
4. 为了支持孩子的音乐学习，我只给孩子购买他需要的乐谱。
   1 2 3 4 5
   _____

5. When my child is tired of the instrument that he/she is currently learning, I change to a new instrument based on my child's preference. (proactivity)
5. 当我的孩子厌倦了他现在学的乐器时，我遵从孩子的意愿选择了一个他喜欢的乐器。
   1 2 3 4 5
   _____

6. I purchase an instrument for my child when the price is acceptable. (passivity)
6. 当价格可接受时，我才给孩子买乐器。
   1 2 3 4 5

_____

7. After each private music lesson, I do not praise him/her. (avoidance)
7. 每次音乐小课后，我都不表扬我的孩子。
   1 2 3 4 5

   _____

8. I enroll my child for a music level exam as I foresee its benefits for my child. (proactivity)
8. 我给我孩子报名参加考级是因为对孩子有好处。
   1 2 3 4 5

   _____

9. To support my child's music learning, I buy him/her more musical books and magazines only if needed. (passivity)
9. 我只购买需要的音乐类书籍和杂志来支持孩子的音乐学习。
   1 2 3 4 5

   _____

10. To support my child's private music learning and provide a musical learning environment at home, I watch or listen to AV materials in the performance of the instrument with my child together only if needed. (passivity)
10. 为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我只在需要时才跟孩子一起听看音乐会视频。
    1 2 3 4 5

    _____

11. I hire a practice supervisor for my child instead of me accompanying my child in his/her instrumental practice. (proactivity/passivity)
11. 我请了一个陪练老师来代替我陪伴孩子练习乐器。
    1 2 3 4 5

    _____

12. I enroll my child for a music level exam as other people's children have enrolled in a music level exam. (passivity)
12. 我给我的孩子报名参加考级是因为别人的孩子都报名考级。

1 2 3 4 5

_____

13. If the teacher allows, I accompany my child during the private music lessons and observe. (proactivity)
13. 在孩子上音乐课的时候，如果老师允许的话，我陪在孩子旁边看他上课。
1 2 3 4 5

_____

14. My child does not have a designated area (e.g., for storing and practicing the instruments) as his/her musical space at home, but I am able to make it if there is extra space at home. (passivity)
14. 我孩子在家里没有固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方），但是如果家里有多余的地方，我才会给孩子提供一个属于他的固定的音乐区域。
1 2 3 4 5

_____

15. I purchase other musical accessories, such as a metronome, for my child only if the teacher requires it. (passivity)
15. 我只给孩子购买老师要求的音乐学习辅助工具，例如：节拍器等。
1 2 3 4 5

_____

16. I chat with my child regarding music only when he/she shows the need for it. (passivity)
16. 当孩子有需要时，我才跟他聊音乐。
1 2 3 4 5

_____

17. When my child is tired of the instrument that he/she is currently learning, I communicate with my child to find out why my child dislikes it. (proactivity)
17. 当我的孩子厌倦了他现在学的乐器时，我跟孩子沟通并找出他不喜欢的原因。
1 2 3 4 5

_____

18. After finishing each private music lesson, I don’t reflect on it with my child. (avoidance)
18. 在孩子上完每一堂音乐小课后，我没有跟孩子一起回顾当天课上所学的内容。
1 2 3 4 5

_____

19. I do not take him/her to any concert and public musical activities, even if it will help my child to continue his/her music learning experience (avoidance)
19. 就算对孩子未来音乐学习有帮助，我也不带他参加任何音乐会或者其他音乐活动。
1 2 3 4 5

_____

20. I do not accompany his/her practice in any circumstance. (avoidance)
20. 在任何情况下我都不陪伴孩子练习乐器。
1 2 3 4 5

_____

21. When the music teacher noticed that my child is very talented in a particular instrument and suggested learning from a more advanced music teacher, I take my child take private music lessons even if the more advanced teacher is farther away. (Proactivity)
21. 当老师认为我的孩子在某个乐器方面很有天赋并建议孩子去跟更专业的老师学习时,就算那个老师住的很远我也送我的孩子去跟更专业的老师学习。
1 2 3 4 5

_____

22. When my child dislikes the music teacher with whom he/she is currently learning, I am not willing to find another teacher for him/her. (Avoidance)
22.当我的孩子不喜欢现在教他的老师时，我不会为他换老师。
1 2 3 4 5

_____

23. To support my child's private music learning and provide a musical learning environment at home, I play AV materials in the performance of the instrument only if needed. (passivity)
23.为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我只在需要时才在家里给孩子播放音乐会视频。
1 2 3 4 5

_____

24. I send my child to take private music lessons because I want my child to take music lessons. (Proactivity)
24.我送孩子去学音乐是因为是我希望我的小孩学。
1 2 3 4 5

_____

25. I do not enroll my child for a music level exam. (avoidance)
25. 我不给孩子报名参加考级。
1 2 3 4 5

_____

26. After each private music lesson, I praise my child as needed. (passivity)
26. 每次音乐小课后，我只在需要时才表扬我的孩子。
1 2 3 4 5

_____

27. During my child's private music lessons, I wait outside. (passivity)
27.在孩子上音乐课时，我在外面等。
1 2 3 4 5

_____

28. I purchase my child his/her own instrument to support his/her music practice. (proactivity)
28.为了支持孩子学习音乐，我给他买属于他的乐器。

_____

29. I do not buy my child his/her own instrument. (avoidance)
29. 我不给孩子买属于他的乐器。
1 2 3 4 5

_____

30. I enroll my child for an instrumental competition as other people's children have enrolled in an instrumental competition. (passivity)
30. 我给我的孩子报名参加器乐比赛是因为别人的孩子参加了乐器比赛。
1 2 3 4 5

_____

31. I do not chat with my child regarding music. (avoidance)
31. 我不跟孩子聊音乐。
1 2 3 4 5

_____

32. When I perceive that my child is gradually losing his/her interest in practicing music, I encourage and accompany her/him to keep up with their music practice. (proactivity)
32. 当我发现孩子对练习乐器逐渐失去兴趣时，我鼓励孩子并陪伴孩子一起练习。
1 2 3 4 5

_____

33. I do not enroll my child for an instrumental competition. (avoidance)
33. 我不给孩子报名参加任何器乐比赛。
1 2 3 4 5

_____

34. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey only if my child needs me. (passivity)
34.无论我的音乐能力如何，我只有在孩子需要时才会愿意参与孩子的音乐学习。
1 2 3 4 5

_____

35. When the music teacher noticed that my child is very talented in a particular instrument and suggested learning from a more advanced music teacher, I take my child to the more advanced music teacher as long as it is easy to fit into our schedule (including transportation time). (passivity)
35.当老师认为我的孩子在某个乐器方面很有天赋并建议孩子去跟更专业的老师学习时，如果时间或交通方便的话，我才送孩子去跟更专业的老师学习。

1 2 3 4 5

_____

36. When my child is tired of the instrument that he/she is currently learning, I shall see if there is another instrument that is available. (passivity)
36. 当我的孩子厌倦了他现在所学的乐器时，我才看看是否学习其他乐器。
1 2 3 4 5

_____

37. After each private music lesson, I do not encourage him/her. (avoidance)
37. 每次音乐小课后，我都不鼓励我的孩子。
1 2 3 4 5

_____

38. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey only if the teacher requires it. (passivity)
38. 无论我的音乐能力如何，我只在老师要求时才会愿意参与孩子的音乐学习。
1 2 3 4 5

_____

39. I purchase other musical accessories for my child, such as a metronome. (proactivity)
39. 我给孩子购买其他音乐学习辅助工具，例如：节拍器等。

1 2 3 4 5

_____

40. In a designated area (e.g., for storing and practicing the instruments) of our home, my child has his/her own musical space. (proactivity)
40. 我的孩子在家里有属于他自己固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方）。

1 2 3 4 5

_____

41. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey. (proactivity)
41. 无论我的音乐能力如何，我都会积极参与并陪伴孩子进行音乐学习。

1 2 3 4 5

_____

42. When my child dislikes the music teacher with whom he/she is currently learning, I am willing to change the teacher if I come across a better teacher. (Passivity)
42.当我的孩子不喜欢现在教他的老师时，如果有更好的老师出现，我才愿意为孩子换一个老师。

1 2 3 4 5

_____

43. To support my child to continue his/her music learning experience, I take my child to participate in more music concerts or public musical activities. (proactivity)
43.为了支持孩子继续音乐学习，我带他参加音乐会及其他音乐活动。

1 2 3 4 5

_____

44. When I perceive that my child is gradually losing his/her interest in practicing music, I reduce the practice time. (passivity)
44.当我发现孩子对练习乐器逐渐失去兴趣时，我减少孩子练习的次数。

1 2 3 4 5

_____

45. Before my child's private music lessons, I drop my child off and leave. (avoidance)

45. 在孩子上音乐课之前，我把孩子送到上课地点就离开。
1 2 3 4 5

_____

46. When my child is tired of the instrument that he/she is currently learning, I do not allow my child to change to another instrument. (Avoidance)
46. 当我的孩子厌倦了他现在所学的乐器时，我也不允许他换别的乐器.
1 2 3 4 5

_____

47. I enroll my child for an instrumental competition as I foresee its benefits for my child. (proactivity)
47. 我给我孩子报名参加乐器比赛是因为对孩子有好处。
1 2 3 4 5

_____

48. I do not play AV materials in the performance of the instrument at home, even if it supports my child's future private music learning and provides a musical learning environment at home. (avoidance)
48. 就算对孩子未来的音乐学习有帮助以及给他在家里提供一个良好的音乐氛围，我也不给孩子播放音乐会视频。
1 2 3 4 5

_____

49. Regardless of my musical knowledge, I am not willing to be part of my child's music learning journey at all. (avoidance)
49. 无论我的音乐能力如何，我都不愿意参与孩子的音乐学习。
1 2 3 4 5

_____

50. After each private music lesson, I do not communicate with the music teacher about my child's performance. (avoidance)
50. 每次音乐小课后，我都不询问老师孩子在课上的表现。
1 2 3 4 5

_____

51. After each private music lesson, I communicate with the music teacher about my child's performance. (proactivity)
51. 每次音乐小课后，我都询问老师我孩子在课上的表现。
1 2 3 4 5

_____

52. After finishing each private music lesson, I reflect on it with my child together on what he/she has learned that day. (proactivity)
52. 在孩子上完每一堂音乐小课后，我跟孩子一起回顾当天在课上所学的内容。
1 2 3 4 5

_____

53. After each private music lesson, I encourage him/her. (proactivity)
53. 每次音乐小课后，我都鼓励我的孩子。
1 2 3 4 5

_____

54. When the music teacher noticed that my child is very talented in a particular instrument and suggested learning from a more advanced music teacher, I do not take my child to the more advanced music teacher. (avoidance)
54. 当老师认为我的孩子在某个乐器方面很有天赋并建议孩子去跟更专业的老师学习时,我也不送我的孩子去跟随更专业的老师学习。
1 2 3 4 5

_____

55. I sacrifice my free time to accompany my child in his/her instrumental practice. (Proactivity)
55. 我牺牲我的下班及休息时间陪伴孩子练习乐器。
1 2 3 4 5

_____

56. I do not purchase other musical accessories such as a metronome for my child. (avoidance)
56. 我没有给孩子购买其他音乐学习辅助工具，例如：节拍器等。
1 2 3 4 5

_____

57. Regardless of my child's enjoyment in learning the instrument that he/she is currently learning, I decide what instrument he/she will continue to learn without communicating with my child. (avoidance)
57. 不管孩子是否喜欢他现在所学的乐器与否，我都不跟孩子沟通并自己为孩子继续学习音乐而做决定。
1 2 3 4 5

_____

58. I do not buy him or her other musical books or magazines even if it may support my child's music learning. (avoidance)
58. 就算对孩子的音乐学习有帮助，我也不给孩子购买其他音乐类书籍或杂志。
1 2 3 4 5

_____

59. I listen to their practice while doing my daily chores and activities. (passivity)
59. 我一边做自己的事情，一边听着我孩子练习乐器。
1 2 3 4 5

_____

60. After each private music lesson, I communicate with the music teacher about my child's performance only when the teacher contacts me. (passivity)
60. 每次音乐小课后，当老师先来跟我说，我才会跟老师交流我孩子在课上的表现。
1 2 3 4 5

_____

61. When I perceive that my child is gradually losing his/her interest in practicing music, I allow the child not to practice anymore. (avoidance)
61. 当我发现孩子对练习乐器逐渐失去兴趣时，我允许孩子不练习了。
1 2 3 4 5

_____

62. During my child's private music lessons, I take notes of the lesson only if the teacher requires it. (passivity)
62. 在孩子上音乐课的时候，如果老师要求，我才为他做笔记。
1 2 3 4 5

_____

63. After each private music lesson, I praise him/her. (proactivity)
63. 每次音乐小课后，我都表扬我的孩子。
1 2 3 4 5

_____

64. To support my child to continue his/her music learning experience, I take him/her to concerts or public musical activities only if the teacher requires it. (passivity)
64. 为了支持孩子继续音乐学习，如果老师要求，我才带他参加音乐会及其他音乐活动。
1 2 3 4 5

_____

65. I do not buy him/her musical score even if it may support my child's music learning. (avoidance)
65. 就算对他的音乐学习有帮助我都不给孩子购买乐谱。
1 2 3 4 5

_____

66. When I perceive that my child is gradually losing his/her interest in practicing music, I do not allow my child to stop practicing. (proactivity)
66. 当我发现孩子对练习乐器逐渐失去兴趣时，我也不允许他不练习了。
1 2 3 4 5

_____

67. My child does not have a designated area (e.g., for storing and practicing the instruments) as his/her musical space at home, but I am able to make it if his/her peers have it. (passivity)
67. 我孩子在家里没有固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方），但是如果别的孩子都有自己固定的音乐区域，我才会为我的孩子提供。
1 2 3 4 5

_____

68. After each private music lesson, I encourage my child as needed. (passivity)
68. 每次音乐小课后，我只在需要的时候才鼓励我的孩子。
1 2 3 4 5

_____

69. I do not watch or listen to AV materials in the performance of the instrument with my child, even if it supports my child's future private music learning and provides a musical learning environment at home. (avoidance)
69. 就算对孩子未来的音乐学习有帮助以及给他在家里提供一个良好的音乐氛围, 我也不跟孩子一起听看音乐会视频。
1 2 3 4 5

_____

70. When my child dislikes the music teacher with whom he/she is currently learning, I take him/her to try out more music teachers to search for the most appropriate one for him/her. (Proactivity)
70. 当我的孩子不喜欢现在教他的老师时，为了找到最适合我孩子的老师，我带着孩子去试了不同老师的课。
1 2 3 4 5

_____

71. During my child's private music lessons, if the teacher allows, I take notes of the lesson by hand (proactivity)
71. 在孩子上音乐课的时候，如果老师允许的话，我手动给孩子记笔记。
1 2 3 4 5

_____

72. To support my child's music learning, I buy him/her many musical scores. (proactivity)
72. 为了支持孩子的音乐学习，我给他购买很多的乐谱。
1 2 3 4 5

_____

73. I chat with my child regarding music often. (proactivity)
73. 我经常跟我的孩子聊音乐。
1 2 3 4 5

_____

74. To support my child's private music learning and provide a musical learning environment at home, I play AV materials in the performance of the instrument. (proactivity)
74. 为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我在家播放音乐会视频。
1 2 3 4 5

_____

75. After finishing each private music lesson, I reflect on it only when the teacher requires me to do so. (passivity)
75. 在孩子上完每一堂音乐小课后，如果老师要求，我才跟孩子一起回顾当天课上所学的内容。
1 2 3 4 5

_____

76. Please choose number 2 below:
76. 请在以下数字中选择数字 2：
1 2 3 4 5

_____

77. During my child's private music lessons, if the teacher allows, I use my phone to take video notes of my child (proactivity).
77. 在孩子上音乐课的时候，如果老师允许的话，我通过手机录像来为他做视频笔记。
1 2 3 4 5

_____

78. My child does not have a designated area (e.g., for storing and practicing the instruments) as his/her musical space at home, and I am not able to make it for him/her. (Avoidance)
78. 我孩子在家里没有固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方），并且我也不会为孩子在家里提供一个属于他的固定的音乐区域。
1 2 3 4 5

_____

79. To support my child's private music learning and provide a musical learning environment at home, I watch or listen to AV materials in the performance of the instrument with my child. (proactivity)
79. 为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我跟孩子一起听看音乐会视频。
1 2 3 4 5

_____

80. I send my child to take private music lessons because my child wants to take it.
80. 我送孩子去学音乐是因为我的孩子想学。
1 2 3 4 5

_____

Please answer the following questions before you reach the end.

a. In which province do you live: _____

   您所居住的省份是：_____

b. In which city do you live: _____

   您所居住的城市是：_____

c. What is your highest academic achievement? _____ (junior high/high school/community college/bachelor/master/doctorate)

您的最高学历是：_____ (初中/高中/中专/大专/本科/研究生/博士)

d. In which province does your child take music lessons: _____
孩子进行音乐学习的省份是：_____

e. In which city does your child take music lessons: _____
孩子进行音乐学习的城市是：_____

f. At what age did your child begin taking private music lessons: _____
孩子几岁开始学习音乐：_____

g. How many years has your child been taking private music lessons? _____
孩子学习这门乐器多长时间了：_____

h. How long is each private music lessons: (15mins or less /30min/45mins/1hr/1 hour or more)?
孩子每节课的时长是：_____ (15 分钟或者少于 15min/30 分钟/45 分钟/一小时或以上)

i. How frequently is the lesson: _____ (every week/every two weeks/every month/irregular)
孩子上课的周期是：_____ (每周/每两周/每月/不固定时间)

j. How much does your child's private music lesson cost per lesson: _____
每堂音乐课的费用是：_____

k. How often do you pay for your child's music lessons?
多久给孩子付一次学费：_____ (每次/每周/每两周/每月/其它：____)

a) per lesson
b) weekly
c) every two weeks
d) monthly
e) other (please indicate here _____)

APPENDIX B: 80-ITEMS VERSION

Demographic Information

基本信息调查：

h) Are you a father or a mother: Father____ Mother_____
您是孩子的父亲还是母亲: 父亲_____ 母亲_____

i) How many children do you have? _____
您有几个孩子：_____

j) How many of your children are taking music lessons? _____
您家里有几个孩子在进行课外音乐学习：_____

Please select one child for the remainder of the survey if you have more than one child:
如果你有一个以上的孩子进行课外音乐学习，请选择其中一个孩子来完成以下调查：

k) Your child's gender: Boy__ Girl___
孩子的性别是：男孩___ 女孩____

l) Your child's age: _____
孩子的年龄是：_____

m) What is your child's primary instrument? _____
孩子学习的主要乐器是什么：_____

n) Besides the primary instrument, what other musical instrument is your child learning:_____
除了以上乐器，孩子还学习其他乐器吗：_____

Please answer each one by rating yourself from 1-5, with 1 being totally disagree, to 5 totally agree.
请根据您的实际情况来对自己进行评估，"1"代表非常不同意，"5"代表非常同意。
1-Strongly disagree
非常不同意
2-Disagree
不同意
3- Neutral
中立
4- Agree

同意
5-Strongly agree
非常同意

1. To support my child's music learning, I buy him/her many musical books and magazines. (proactivity)

1.我购买很多音乐类书籍和杂志来支持孩子的音乐学习。

1 2 3 4 5

_____

2. To support my child's music learning, I only buy him/her the needed musical score. (passivity)
2. 为了支持孩子的音乐学习，我只给孩子购买他需要的乐谱。

1 2 3 4 5

_____

3. I purchase an instrument for my child when the price is acceptable. (passivity)
3. 当价格可接受时，我才给孩子买乐器。

1 2 3 4 5

_____

4. To support my child's music learning, I buy him/her more musical books and magazines only if needed. (passivity)
4. 我只购买需要的音乐类书籍和杂志来支持孩子的音乐学习。

1 2 3 4 5

_____

5. To support my child's private music learning and provide a musical learning environment at home, I watch or listen to AV materials in the performance of the instrument with my child together only if needed. (passivity)
5. 为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我只在需要时才跟孩子一起听看音乐会视频。

1 2 3 4 5

_____

6. I enroll my child for a music level exam as other people's children have enrolled in a music level exam. (passivity)

6. 我给我的孩子报名参加考级是因为别人的孩子都报名考级。
   1 2 3 4 5

   _____

7. If the teacher allows, I accompany my child during the private music lessons and observe. (proactivity)
7. 在孩子上音乐课的时候，如果老师允许的话，我陪在孩子旁边看他上课。
   1 2 3 4 5

   _____

8. My child does not have a designated area (e.g., for storing and practicing the instruments) as his/her musical space at home, but I am able to make it if there is extra space at home. (passivity)
8. 我孩子在家里没有固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方），但是如果家里有多余的地方，我才会给孩子提供一个属于他的固定的音乐区域。
   1 2 3 4 5

   _____

9. I purchase other musical accessories, such as a metronome, for my child only if the teacher requires it. (passivity)
9. 我只给孩子购买老师要求的音乐学习辅助工具，例如：节拍器等。
   1 2 3 4 5

   _____

10. I chat with my child regarding music only when he/she shows the need for it. (passivity)
10. 当孩子有需要时，我才跟他聊音乐。
    1 2 3 4 5

    _____

11. I do not take him/her to any concert and public musical activities, even if it will help my child to continue his/her music learning experience (avoidance)
11. 就算对孩子未来音乐学习有帮助，我也不带他参加任何音乐会或者其他音乐活动。
    1 2 3 4 5

    _____

12. I do not accompany his/her practice in any circumstance. (avoidance)
12. 在任何情况下我都不陪伴孩子练习乐器。
    1 2 3 4 5

    _____

13. To support my child's private music learning and provide a musical learning environment at home, I play AV materials in the performance of the instrument only if needed. (passivity)
13. 为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我只在需要时才在家里给孩子播放音乐会视频。
1 2 3 4 5

_____

14. During my child's private music lessons, I wait outside. (passivity)
14. 在孩子上音乐课时，我在外面等。
1 2 3 4 5

_____

15. I purchase my child his/her own instrument to support his/her music practice. (proactivity)
15. 为了支持孩子学习音乐，我给他买属于他的乐器。

_____

16. I do not buy my child his/her own instrument. (avoidance)
16.我不给孩子买属于他的乐器。
1 2 3 4 5

_____

17. I enroll my child for an instrumental competition as other people's children have enrolled in an instrumental competition. (passivity)
17.我给我的孩子报名参加器乐比赛是因为别人的孩子参加了乐器比赛。
1 2 3 4 5

_____

18. I do not chat with my child regarding music. (avoidance)
18. 我不跟孩子聊音乐。
1 2 3 4 5

_____

19. When I perceive that my child is gradually losing his/her interest in practicing music, I encourage and accompany her/him to keep up with their music practice. (proactivity)
19. 当我发现孩子对练习乐器逐渐失去兴趣时，我鼓励孩子并陪伴孩子一起练习。
1 2 3 4 5

_____

20. I do not enroll my child for an instrumental competition. (avoidance)
20. 我不给孩子报名参加任何器乐比赛。
1 2 3 4 5

_____

21. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey only if my child needs me. (passivity)
21. 无论我的音乐能力如何，我只有在孩子需要时才会愿意参与孩子的音乐学习。
1 2 3 4 5

_____

22. When the music teacher noticed that my child is very talented in a particular instrument and suggested learning from a more advanced music teacher, I take my child to the more advanced music teacher as long as it is easy to fit into our schedule (including transportation time). (passivity)
22. 当老师认为我的孩子在某个乐器方面很有天赋并建议孩子去跟更专业的老师学习时,如果时间或交通方便的话，我才送孩子去跟更专业的老师学习。

1 2 3 4 5

_____

23. When my child is tired of the instrument that he/she is currently learning, I shall see if there is another instrument that is available. (passivity)
23. 当我的孩子厌倦了他现在所学的乐器时，我才看看是否学习其他乐器。
1 2 3 4 5

_____

24. After each private music lesson, I do not encourage him/her. (avoidance)
24. 每次音乐小课后，我都不鼓励我的孩子。
1 2 3 4 5

_____

25. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey only if the teacher requires it. (passivity)
25. 无论我的音乐能力如何，我只在老师要求时才会愿意参与孩子的音乐学习。
1 2 3 4 5

_____

26. I purchase other musical accessories for my child, such as a metronome. (proactivity)

26. 我给孩子购买其他音乐学习辅助工具，例如：节拍器等。

1 2 3 4 5

_____

27. In a designated area (e.g., for storing and practicing the instruments) of our home, my child has his/her own musical space. (proactivity)
27. 我的孩子在家里有属于他自己固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方）。

1 2 3 4 5

_____

28. Regardless of my musical knowledge, I am willing to be part of my child's music learning journey. (proactivity)
28. 无论我的音乐能力如何，我都会积极参与并陪伴孩子进行音乐学习。

1 2 3 4 5

_____

29. To support my child to continue his/her music learning experience, I take my child to participate in more music concerts or public musical activities. (proactivity)
29. 为了支持孩子继续音乐学习，我带他参加音乐会及其他音乐活动。

1 2 3 4 5

_____

30. When I perceive that my child is gradually losing his/her interest in practicing music, I reduce the practice time. (passivity)
30. 当我发现孩子对练习乐器逐渐失去兴趣时，我减少孩子练习的次数。

1 2 3 4 5

_____

31. Before my child's private music lessons, I drop my child off and leave. (avoidance)
31. 在孩子上音乐课之前，我把孩子送到上课地点就离开。

1 2 3 4 5

_____

32. I enroll my child for an instrumental competition as I foresee its benefits for my child. (proactivity)
32. 我给我孩子报名参加乐器比赛是因为对孩子有好处。

1 2 3 4 5

_____

33. I do not play AV materials in the performance of the instrument at home, even if it supports my child's future private music learning and provides a musical learning environment at home. (avoidance)
33. 就算对孩子未来的音乐学习有帮助以及给他在家里提供一个良好的音乐氛围，我也不给孩子播放音乐会视频。

    1 2 3 4 5

    _____

34. Regardless of my musical knowledge, I am not willing to be part of my child's music learning journey at all. (avoidance)
34. 无论我的音乐能力如何，我都不愿意参与孩子的音乐学习。

    1 2 3 4 5

    _____

35. After each private music lesson, I communicate with the music teacher about my child's performance. (proactivity)
35. 每次音乐小课后，我都询问老师我孩子在课上的表现。

    1 2 3 4 5

    _____

36. After finishing each private music lesson, I reflect on it with my child together on what he/she has learned that day. (proactivity)
36. 在孩子上完每一堂音乐小课后，我跟孩子一起回顾当天在课上所学的内容。

    1 2 3 4 5

    _____

37. After each private music lesson, I encourage him/her. (proactivity)
37. 每次音乐小课后，我都鼓励我的孩子。

    1 2 3 4 5

    _____

38. When the music teacher noticed that my child is very talented in a particular instrument and suggested learning from a more advanced music teacher, I do not take my child to the more advanced music teacher. (avoidance)
38. 当老师认为我的孩子在某个乐器方面很有天赋并建议孩子去跟更专业的老师学习时,我也不送我的孩子去跟随更专业的老师学习。

1 2 3 4 5

_____

39. I sacrifice my free time to accompany my child in his/her instrumental practice. (Proactivity)
39. 我牺牲我的下班及休息时间陪伴孩子练习乐器。
1 2 3 4 5

_____

40. I do not purchase other musical accessories such as a metronome for my child. (avoidance)
40. 我没有给孩子购买其他音乐学习辅助工具，例如：节拍器等。
1 2 3 4 5

_____

41. Regardless of my child's enjoyment in learning the instrument that he/she is currently learning, I decide what instrument he/she will continue to learn without communicating with my child. (avoidance)
41. 不管孩子是否喜欢他现在所学的乐器与否，我都不跟孩子沟通并自己为孩子继续学习音乐而做决定。
1 2 3 4 5

_____

42. I do not buy him or her other musical books or magazines even if it may support my child's music learning. (avoidance)
42. 就算对孩子的音乐学习有帮助，我也不给孩子购买其他音乐类书籍或杂志。
1 2 3 4 5

_____

43. I listen to their practice while doing my daily chores and activities. (passivity)
43. 我一边做自己的事情，一边听着我孩子练习乐器。
1 2 3 4 5

_____

44. After each private music lesson, I communicate with the music teacher about my child's performance only when the teacher contacts me. (passivity)
44. 每次音乐小课后，当老师先来跟我说，我才会跟老师交流我孩子在课上的表现。
1 2 3 4 5

_____

45. When I perceive that my child is gradually losing his/her interest in practicing music, I allow the child not to practice anymore. (avoidance)
45. 当我发现孩子对练习乐器逐渐失去兴趣时，我允许孩子不练习了。
1 2 3 4 5

_____

46. During my child's private music lessons, I take notes of the lesson only if the teacher requires it. (passivity)
46. 在孩子上音乐课的时候，如果老师要求，我才为他做笔记。
1 2 3 4 5

_____

47. After each private music lesson, I praise him/her. (proactivity)
47. 每次音乐小课后，我都表扬我的孩子。
1 2 3 4 5

_____

48. To support my child to continue his/her music learning experience, I take him/her to concerts or public musical activities only if the teacher requires it. (passivity)
48. 为了支持孩子继续音乐学习，如果老师要求，我才带他参加音乐会及其他音乐活动。
1 2 3 4 5

_____

49. I do not buy him/her musical score even if it may support my child's music learning. (avoidance)
49. 就算对他的音乐学习有帮助我都不给孩子购买乐谱。
1 2 3 4 5

_____

50. My child does not have a designated area (e.g., for storing and practicing the instruments) as his/her musical space at home, but I am able to make it if his/her peers have it. (passivity)
50. 我孩子在家里没有固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方），但是如果别的孩子都有自己固定的音乐区域，我才会为我的孩子提供。
1 2 3 4 5

_____

51. I do not watch or listen to AV materials in the performance of the instrument with my child, even if it supports my child's future private music learning and provides a musical learning environment at home. (avoidance)
51. 就算对孩子未来的音乐学习有帮助以及给他在家里提供一个良好的音乐氛围, 我也不跟孩子一起听看音乐会视频。
1 2 3 4 5

_____

52. To support my child's music learning, I buy him/her many musical scores. (proactivity)
52. 为了支持孩子的音乐学习，我给他购买很多的乐谱。
1 2 3 4 5

_____

53. I chat with my child regarding music often. (proactivity)
53. 我经常跟我的孩子聊音乐。
1 2 3 4 5

_____

54. To support my child's private music learning and provide a musical learning environment at home, I play AV materials in the performance of the instrument. (proactivity)
54. 为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我在家播放音乐会视频。
1 2 3 4 5

_____

55. After finishing each private music lesson, I reflect on it only when the teacher requires me to do so. (passivity)
55. 在孩子上完每一堂音乐小课后，如果老师要求，我才跟孩子一起回顾当天课上所学的内容。
1 2 3 4 5

_____

56. Please choose number 2 below:
56.请在以下数字中选择数字 2:
1 2 3 4 5

_____

57. During my child's private music lessons, if the teacher allows, I use my phone to take video notes of my child (proactivity).
57.在孩子上音乐课的时候，如果老师允许的话，我通过手机录像来为他做视频笔记。

1 2 3 4 5

_____

58. My child does not have a designated area (e.g., for storing and practicing the instruments) as his/her musical space at home, and I am not able to make it for him/her. (Avoidance)
58.我孩子在家里没有固定的音乐区域（例如：练习乐器的地方，乐器摆放的地方），并且我也不会为孩子在家里提供一个属于他的固定的音乐区域。

1 2 3 4 5

_____

59. To support my child's private music learning and provide a musical learning environment at home, I watch or listen to AV materials in the performance of the instrument with my child. (proactivity)
81. 为了支持孩子的音乐学习以及给他在家里提供一个良好的音乐氛围，我跟孩子一起听看音乐会视频。

1 2 3 4 5

_____

82. I send my child to take private music lessons because my friend's or my neighbor's children are taking music lessons.
60. 我送孩子去学音乐是因为我朋友或邻居的小孩都在学。

1 2 3 4 5

_____

61. I send my child to take private music lessons because I want my child to take music lessons.
83. 我送孩子去学音乐是因为是我希望我的小孩学。

1 2 3 4 5

_____

84. I send my child to take private music lessons because my child wants to take it.
62.我送孩子去学音乐是因为我的孩子想学。

1 2 3 4 5

_____

Please answer the following questions before you reach the end.

l. In which province do you live: _____

您所居住的省份是：_____

m. In which city do you live: _____

您所居住的城市是：_____

n. What is your highest academic achievement? _____ (junior high/high school/community college/bachelor/master/doctorate)

您的最高学历是：_____ (初中/高中/中专/大专/本科/研究生/博士)

o. In which province does your child take music lessons: _____

孩子进行音乐学习的省份是：_____

p. In which city does your child take music lessons: _____

孩子进行音乐学习的城市是：_____

q. At what age did your child begin taking private music lessons: _____

孩子几岁开始学习音乐：_____

r. How many years has your child been taking private music lessons? _____

孩子学习这门乐器多长时间了：_____

s. How long is each private music lessons: (15mins or less /30min/45mins/1hr/1 hour or more)?

孩子每节课的时长是：_____ (15 分钟或者少于 15min/30 分钟/45 分钟/一小时或以上)

t. How frequently is the lesson: _____ (every week/every two weeks/every month/irregular)

孩子上课的周期是：_____ (每周/每两周/每月/不固定时间)

u. How much does your child's private music lesson cost per lesson: _____

每堂音乐课的费用是：_____

v. How often do you pay for your child's music lessons?

多久给孩子付一次学费：_____ (每次/每周/每两周/每月/其它：____)

f) per lesson

g) weekly

h) every two weeks

i) monthly

j) other (please indicate here _____)

APPENDIX C: DESCRIPTIVE STATISTICS RESULTS AND CORRELATION OF THE 80 ITEMS VERSION

Table 1A: Descriptive Statistics Results

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error
Proactivity_Mean	33	1.55	2.88	2.3251	.29616	-.318	.409
Passivity_Mean	33	.76	2.36	1.5868	.39791	.237	.409
Avoidance_Mean	33	.52	1.70	.8770	.29173	.850	.409
Valid N (listwise)	33						

	Kurtosis	
	Statistic	Std.
Proactivity Mean	.407	.798
Passivity Mean	-.040	.798
Avoidance Mean	.563	.798
Valid N (listwise)		

Table 2A: Correlations

	Mean	Std. Deviation	N
Proactivity	76.7273	9.77328	33
Passivity	52.3636	13.13111	33
Avoidance	28.9394	9.62724	33

Table 3A: Pearson Correlations Results

		Proactivity	Passivity	Avoidance
Proactivity	Pearson Correlation	1	-.703**	-.841**
	Sig. (2-tailed)		.000	.000
	N	33	33	33
Passivity	Pearson Correlation	-.703**	1	.741**
	Sig. (2-tailed)	.000		.000
	N	33	33	33
Avoidance	Pearson Correlation	-.841**	.741**	1
	Sig. (2-tailed)	.000	.000	
	N	33	33	33

**. Correlation is significant at the 0.01 level (2-tailed).

APPENDIX D: IRB APPROVAL

UNIVERSITY of SOUTH FLORIDA

EXEMPT DETERMINATION

May 5, 2021

Cancan Cui
5024 Bordeaux Village Place
unit 202
tampa, FL 33617

Dear Ms. Cui:

On 5/5/2021, the IRB reviewed and approved the following protocol:

Application Type:	Initial Study
IRB ID:	STUDY002588
Review Type:	Exempt 2
Title:	Measuring Parental Involvement as Parental Actions in Children's Private Music Lessons in China
Funding:	None
Protocol:	• Protocol ;

The IRB determined that this protocol meets the criteria for exemption from IRB review.

In conducting this protocol, you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Please note, as per USF policy, once the exempt determination is made, the application is closed in BullsIRB. This does not limit your ability to conduct the research. Any proposed or anticipated change to the study design that was previously declared exempt from IRB oversight must be submitted to the IRB as a new study prior to initiation of the change. However, administrative changes, including changes in research personnel, do not warrant a modification or new application.

Ongoing IRB review and approval by this organization is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these activities impact the exempt determination, please submit a new request to the IRB for a determination.

UNIVERSITY of SOUTH FLORIDA

Sincerely,

Various Menzel
IRB Research Compliance Administrator