Parental Involvement and Music Attitudes of Vocal Music Students

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Abstract

The purpose of this qualitative, grounded theory study was to discover the role parental involvement has in the attitudes of high school vocal music students towards musical achievement and future involvement in vocal music at Ipswich High School. Participants in the study were students currently involved in high school choir at Ipswich High School. Data were collected through participant interviews. The data were compiled and analyzed to look for possible trends. The trends may assist in understanding student attitudes toward music achievement and their choice to be involved in vocal music. This understanding may assist in meeting the needs of the students and in identifying their individual goals at Ipswich High School.

*Keywords: qualitative, grounded theory, parental involvement, music, education, vocal music, interviews, trends, attitudes, music achievement*

Parental Involvement and Music Attitudes of Vocal Music Students

Parents are the first teachers of their children. This parental teaching of children begins at the moment of birth and continues through the years of growth and development and even into adulthood. Parents lay the foundation for how their children will perceive music and music education. Parental involvement in the music education of their children is important in the achievement, aptitude, and future of music in their lives (Zdzinski, 1992). As a music educator, it is important that I understand how parental involvement motivates my students to do their best and what challenges they face along the way. I need to realize what my students believe to be musical achievement rather than focus solely on what I deem to be musical achievement. As we continue to develop and implement a music curriculum the ideas students have of what musical achievement is will play a huge role in the design, acceptance and success of the curriculum. Understanding how the students view musical achievement in relation to their parents will also help in encouraging and increasing future involvement in vocal music.

Stephen Zdzinski (2002) is one researcher whose works focus on finding a deeper correlation between parental involvement and the musical achievement, music aptitude, music attitude, learning outcomes, and continued music involvement of instrumental and vocal students. He has written more than thirty articles published in several professional journals. In his 2002 article, he shares some interesting findings. Two hundred forty-eight vocal and instrumental students enrolled in a suburban school of a large Midwestern U.S. city were the subjects for the study. The subjects were middle school and high school students in grades 8-12.

The purpose of the study (Zdzinski, 2002) was to determine relationships among parental involvement, grade level, gender, and music aptitude on the music achievement of vocal and instrumental students. There was not a hypothesis given. The questions addressed by the study were: “1) What relationships are found between parental involvement in music and both musical achievement and attitudes towards music? 2) What differences are found in parental involvement relationships by ensemble membership for both musical achievement and attitudes towards music? 3) How does parental involvement interact with ensemble membership, grade level, and gender for both musical achievement and attitudes towards music?” (pg. 5). Literature contributions spanned the time frame 1961-2001. The literature cited was appropriately focused on the research purpose. Zdzinski stated that there were gaps in previous research studies which supported the current study.

Of the two hundred forty-eight students that were subjects for Zdzinski’s study (2002), vocal music students made up 56.5% while instrumental music students made up 43.5%. Female students equaled 75.8% while male students equaled 24.2%. Junior high students made up 47.2% of the subjects while high school students made up 52.7% of the total number. Zdzinski also made a point to mention that the socioeconomic status of the students represented lower middle-class and middle-class. The study measured musical achievement by using the Iowa Tests of Music Literacy (ITML). Subtests of pitch and rhythm writing, reading and listening were conducted. Attitudes towards music were tested using the Instrumental Music Attitude Inventory (IMAI). A factor analysis was also conducted to validate the IMAI. The Parental Involvement Measure (PIM) was used to assess parental involvement. This was student-reported. In addition to PIM, a 5-point scale (Likert scale) was used to indicate parental involvement frequency. Music Aptitude was tested by use of the Advanced Measures of Music Audiation (AMMA). I believe these assessments were effective in the purpose of the study; however, I would like to have been given more information about each of the assessments and how they worked. The assessments were completed over a consecutive three-day time frame while the students were in attendance during regular class times. All data were collected during a one-week time span.

Zdzinski (2002) presented the results concisely. The research questions were referenced for each result and comparisons are made among the possible combinations of outcomes. Results were clearly explained and were relevant to the stated purpose of the study. The researcher mentioned any interactions between parents and students that were not assessed. Tables were provided as visuals for statistic findings. The presentation of the research results was clear and adequate.

The discussion was thorough. The purpose of the study and the results were clearly summarized in the discussion. Zdzinski (2002) compared the findings of his study to that of previous studies, stating some notable differences and similarities. Limitations of the methodology were mentioned, particularly that the study took place in one school district. Because of that, any generalization would be limited and not necessarily applicable to other districts. Zdzinski offered suggestions for future research but made no implementations of the results given. The only future action suggested by Zdzinski based on the study findings would come from understanding how parental activity can relate to varying outcomes, including outcomes in achievement, performance, attitude toward music, and creativity.

In another research article by Zdzinski (1996), he shared the findings of a study involving four hundred six instrumental music students representing five public school band programs in New York and Pennsylvania, ranging in age from grade 4 to grade 12, to see if there were relationships among various aspects of parental involvement, grade level, gender, and aptitude in music and how they relate to musical performance as well as musical cognitive outcomes specific to instrumental students in grades 4 through 12. The hypothesis given was that outcomes in instrumental music is related to parental involvement. The questions addressed by the study were: “1) What is the relationship between cognitive musical achievement and parental involvement? 2) What is the relationship between musical performance achievement and parental involvement? 3) What is the relationship between musical affective response (attitudes) and parental involvement? 4) How does cognitive musical achievement differ as a function of parental involvement, music aptitude, grade level, and gender and the interaction of these variables? 5) How does musical performance achievement differ as a function of parental involvement, music aptitude, grade level, and gender and the interaction of these variables? 6) How does musical affective response (attitude) differ as a function of parental involvement, music aptitude, grade level, and gender and the interaction of the se variables?” (pg. 36). Literature contributions spanned the time frame 1970-1992. The literature cited was appropriately focused on the research purpose. Zdzinski stated that there were gaps in previous research studies, which supported the current study.

The subjects in Zdzinski’s (1996) study were volunteers and participation was 100%; however, 9 students did not provide demographic data. Because they did not provide that information, they were not considered for further analysis. Three hundred ninety-seven subjects did complete the study. Senior high students made up 45% of the subjects; 31% were junior high; 27% were elementary. Girls made up 57% of the subject population while boys made up 43%. Woodwind players accounted for 57%, brass accounted for 30%, and percussion 12%. There were one hundred eight students unable to complete the performance measurement.

Several assessments were conducted during the study. Zdzinski (1996) measured affective outcomes, cognitive musical achievement, performance achievement, parental involvement, and music aptitude. The methods of measurement included the Parental Involvement Measure (PIM), Five-point Likert-scale; Tonal and Rhythmic subtests associated with the Musical Aptitude Profile (MAP); Watkins-Farnum Performance Scale (WFPS); Performance Rating Scale Supplement (PRSS); Musical Achievement Tests (MAT); Iowa Tests of Music Literacy (ITML); Zorn Music Attitude Inventory (MAI); Asmus Motivational Factors measure (AMF); Asmus Magnitude of Motivation measure (AMM). Each of these methods of measurement and assessment were specific to areas Zdzinski wanted to analyze. The areas included attitudes toward music in general as well as participation in music among fellow band students; five factors students relate their level of success to (effort, classroom environment, ability, background, and affect for music in general); amount of student motivation in areas of personal commitment, music in school, and music compared to other school and community activities. Other areas of specific interest to Zdzinski were pitch discrimination, interval and meter determination, recognition of musical instruments, reading of music, recognition of chords, and rhythm reading. I believe these assessments were effective in the purpose of the study. I did, however, find the amount of information Zdzinski was trying to measure and analyze was large. There were many measurement assessments used during this study and I found it difficult to keep track of them. These assessments were completed over four class periods. The performance assessments were recorded and scored later by a panel of three professional adjudicators.

Zdzinski (1996) presented the results concisely using tables. The research questions were referenced for each result and comparisons were made among the possible combinations of outcomes. Results were clearly explained and were relevant to the stated purpose of the study. The researcher described how each assessment was administered and analyzed. He mentioned any correlations and discrepancies that were found and stated that correlations were low to moderately low in all cases.

The discussion was thorough. The results of the study supported the hypothesis. The purpose of the study and the results were clearly summarized in the discussion. Zdzinski (1996) noted differences between grade levels and parental involvement as well as parental involvement and its effect on all areas measured. He discussed areas where the findings were significant statistically but not practical in comparison to previous studies conducted. Zdzinski offered suggestions for future research. He shared his ideas why parental involvement is important in student musical achievement. Because of understanding the importance of parental involvement in music education, teaching effectiveness would be enhanced. I would have liked to see this study include vocal music students.

In another research article by Zdzinski (1992), one hundred thirteen wind instrumentalists representing four middle schools located in north-central Pennsylvania were subjects for a study. The purpose of the study was to determine relationships among music aptitude, musical achievement, performance achievement, and specific aspects of parental involvement. The study was specific to brass and woodwind players in middle school. The hypothesis was that parental involvement affects music aptitude and musical achievement of middle school instrumental music students. The questions addressed by the study were: “1) What is the relationship between cognitive musical achievement and parental involvement? 2) What is the relationship between performance achievement and parental involvement? 3) How does cognitive musical achievement differ as a function of parental involvement, music aptitude, grade level, and gender? 4) How does performance achievement differ as a function of parental involvement, music aptitude, grade level, and gender?” (pg. 116). Literature contributions spanned the time frame 1964-1986. The literature cited was appropriately focused on the research purpose. Zdzinski stated that there were gaps in previous research studies which supported the current study.

Of the one hundred thirteen students that were subjects for Zdzinski’s (1992) study, 77 were females, 36 were males. The randomly selected subjects were in grades 6 through 8, ages 10 to 14. The subjects played brass and woodwind instruments, not percussion or strings. Zdzinski also made a point to mention that the subjects were diverse in socioeconomic status. The Parental Involvement Measure (PIM) was a questionnaire used to measure parental involvement. Subjects indicated through the 5-point Likert-scale how frequently parents were part of their music activities. Using the Likert-scale, further examination was made to determine the degree to which the parents were involved and to also compare if there was a significant difference between mother and father frequency and degree of involvement. Subjects were asked to respond to questions concerning their own age, gender, grade, school, experience on their instrument, and private music instruction. Case studies were conducted of high-achieving instrumentalists (principal wind players) as well as band directors to establish validity for measurement and questionnaire items. There was a pilot version of the PIM which was revised prior to the official study. Music aptitude was measured by tonal imagery as well as rhythmic imagery tests included in Gordon’s Music Aptitude Profile (MAP). Specific subtests of Colwell’s Music Achievement Tests (MAT) were used to measure cognitive musical achievements. Performance achievement was measured by the Watkins-Farnum Performance Scale (WFPS). The PIM, MAP, and MAT subtests were given in two 90-minute periods at each of the school sites. Band directors at each school administered the WFPS as prescribed by Zdzinski. Performances were recorded at each school and were scored by Zdzinski. He randomly chose fifty percent of the performances to be scored by three judges to determine reliability. I believe these measurements were effective in the purpose of the study.

Zdzinski (1992) presented the results concisely. The research questions were referenced for each result and comparisons were made among the possible combinations of outcomes. Results were clearly explained and were relevant to the stated purpose of the study. Tables were provided as visuals for statistic findings. The presentation of the research results was clear and adequate.

The discussion was thorough. The purpose of the study and the results were clearly summarized in the discussion; however, Zdzinski (1992) referenced a hypothesis that parental involvement is related to overall musical achievement. That hypothesis could have been implied but was not directly stated until the discussion. Zdzinski concludes that the findings of the study did not support the hypothesis. He compared the findings of his study to that of previous studies, stating some notable differences and similarities. He also stated some implications of the study. No limitations of the study were mentioned. Zdzinski offered no suggestions for future research nor did he offer any suggestions for implementations of the results given. He did conclude that there are many ways parents can and should support instrumental music programs and that parents and teachers should work together to provide the best environment for student learning. The discussion was thorough as a summary of results and researcher conclusion. I would have liked to know why Zdzinski chose brass and woodwind players while excluding percussion and string players. I am curious how similar the results would be for high school instrumental students and, even deeper, vocal students.

The results from these studies show that there are gaps in previous research studies. It remains unclear what role parental involvement has at different age levels, particularly in secondary music education. It is also unclear what influence parental involvement has in students’ perception of musical achievement and students’ decisions to continue in music. In addition, most studies focus on general music and instrumental music students, not students in vocal music. Zdzinski states (2002) “Few studies dealing with parental involvement in music have focused on secondary vocal music students” (pg. 30).

The purpose of this qualitative grounded theory study was to discover the role parental involvement has in the attitudes of high school vocal music students towards musical achievement and future involvement in music at Ipswich High School. The participants of the study were the 49 students currently enrolled in the grade 8-12 high school choir program. Through a survey, participants were asked questions that will enable me to better understand the influence, if any, parental involvement has in forming the attitudes of the participants towards vocal music, how they describe musical achievement, and their choice to remain involved in the future. Participants were asked the following central question:

1. How would you describe or define what parental involvement is in vocal music education?
	1. What experiences do your parents have in vocal music?
	2. How do you view their experiences in comparison to your own?
	3. How often do you talk with your parents about your musical experiences? Who typically initiates the conversation – you or them? Please explain.
	4. How much influence do your parents have in your choice to be in vocal music? Please explain.
	5. How often do your parents attend your vocal music events? Please explain.
	6. How do you feel about your parents’ involvement in your music education?
	7. What would you change about your parents’ involvement in your vocal music experiences?
	8. How do your parents encourage you to continue in vocal music?
	9. How would you say your parents would describe musical achievement?
	10. What does musical achievement mean to you? (Define musical achievement and what it means to you personally)
	11. How would you describe the importance of vocal music education and how does that differ from what your parents would describe as the importance of musical education?

**METHOD**

Subjects. Forty-nine vocal students enrolled in a public preschool-12th grade school in a rural community located in north central South Dakota were asked to serve as subjects. Students ranged from grades 8 through 12, and were currently enrolled in the high school choral program. Of the forty-nine students asked, thirty-four parents/guardians were responsive to the request. Thirty-three students of the total thirty-four agreed to participate and one student never returned the form, even though the parents/guardians gave permission to participate. One student of the thirty-three-responding elected not to participate. Of the forty-nine potential subjects, twenty-six were female. Nineteen of the twenty-six females participated in the study. Males totaled twenty-three possible subjects with thirteen of the twenty-three participating. Refer to Table 1 and Table 2.

 Procedure. Subjects completed a qualitative survey during their regular thirty-minute class period. Most subjects completed the survey during that period; however, a couple of subjects needed to finish the following day during class. Three students were absent both days the survey was administered and thus were unable to participate in the survey.

**RESULTS**

 A summative analysis was conducted for all questions on the survey. There were a few trends in the responses but mostly the responses were diverse. In response to the first survey question asking how one would describe or define parental involvement in music education, six students described parental involvement as helping with learning the music itself, practicing, supporting and volunteering, and having the students sing for them at home. Other subjects said that parental involvement is when parents attend events, encourage the students to do their best, and believe in them. Four students, split in half between male and female subjects, think there should be more parental involvement since there is generally little to no involvement of any kind currently. These general responses were equally split between male and female subjects and represented all grade levels.

 In response to the second survey question asking about the experiences parents/guardians have in vocal music, a few trends could be found. Fourteen students mentioned that one or both parents were involved in music during high school. Three students said one or both parents were involved at the collegiate level. Four students said that there are no experiences for the parents while one student wasn’t sure. Many subjects mentioned experiences relevant to one parent, not both. Two eighth grade male subjects said their parents/guardians had no musical experience aside from attending concerts and listening to the radio. This was mentioned by two eighth grade female subjects as well. These responses evenly represented both male and female as well as all grade levels.

 The third survey question inquired about how the subjects view their musical experiences compared to those of their parents/guardians. Two male subjects in the eighth grade shared that the parents did not have homework like what is expected of the subjects currently. Two males and seven females view the experiences to be similar, while two older females feel that their parents/guardians are better at singing and had more fun with vocal music. Three females feel they have more experiences than their parents/guardians and feel they may even have more talent. One female and two males are unsure. One male mentioned that his parents/guardians know songs and the years when they were written whereas he does not. One male says his parents/guardians never had any vocal music experience.

 Survey question number four had two components. The first component inquired about the frequency of conversation with parents/guardians about the musical experiences. The second component asked who typically initiates the conversation. Two male subjects said there is never a conversation about musical experiences while there were five female subjects saying the same. Five male subjects and four female subjects say a conversation about musical experiences does not occur often and it is usually the subjects who bring up the conversation to share information about upcoming events or else the parents/guardians do so they know schedules. Nine female subjects said that conversations about musical experiences take place occasionally or often. The subjects initiate the conversation to talk about festivals, concerts and other events coming up. Two male subjects said there is frequent conversation and the conversation is initiated by parents/guardians because they want to be aware of what is happening.

 Survey question number five asked how much influence parents/guardians have in the choice to participate in vocal music. Two male subjects said parents/guardians say to do something and to pass the class. Six males reported that they are involved because they want to be, not because of parent/guardian influence. Two males along with six females said they are involved in vocal music because their parents/guardians like it and want them to have a fine arts experience. One female subject said parents chose the class and another said that parents know she is good so there is not an option but to be enrolled in vocal music. Nine females stated that parents/guardians have no influence aside from offering their opinions. These responses evenly represented both male and female as well as all grade levels.

 Question number six asked subjects about the frequency of parent/guardian attendance of vocal music events. The result was almost unanimous. Nearly all subjects, male and female, said their parents/guardians always or nearly always attend music events. Two female subjects and one male subject reported that attendance by parents/guardians was minimal at best.

 Survey question number seven asked subjects how they feel about their parents/guardians’ involvement in their music education. One female and one male subject wish for more involvement. Some say the involvement is good as it is – the subjects feel love and support. Other subjects say they like it as it is because they feel more confident seeing parents in the audience. Some subjects didn’t care because they do not plan to be musicians. Some subjects say the involvement is good because they understand their parents need to work, too. These responses evenly represented both male and female as well as all grade levels.

 Question eight asked subjects what they would change about their parent/guardian involvement in their vocal music experience. One male and one female subject wish their parents/guardians would not miss any concert performances. Two female subjects would like less involvement because they desire more independence. One female subject thought it would be nice for parents to come to class. Most male and female subjects would not change anything.

 When asked in question number nine how parents/guardians encourage them to continue in vocal music, the subjects had more varied responses. Three males said they do not receive encouragement and are in vocal music for the credit. One male stated he receives no encouragement because the parents/guardians do not believe it (vocal music) is for him or what he wants to do in the future. Three females reported that they receive no encouragement. What they do is up them. Subjects receiving encouragement are mostly female. Male subjects receiving encouragement are told vocal music is good and helps him to learn. Two male subjects are involved because parents want them to be. One male subject receives encouragement in the form of earning good grades. Two other male subjects receive encouragement in the form of parent/guardian attendance at music events. Four female subjects are encouraged not to give up. Two female subjects are encouraged to have fun and do what they like. Three female subjects reported being told ‘good job’. Four female subjects reported being told that if they continue in vocal music they might get to do big things.

 Responses for survey question number ten were varied. When asked how parents/guardians would describe musical achievement, two males and one female did not know. Two male subjects said musical achievement per parents/guardians would be enjoying how you perform and being satisfied with it. Two female subjects said it would be getting to the point where you sound good. Two female subjects said it would be having fun. The rest of the responses vary and each represent one subject. Responses include: if you sing well, you can be a good leader; you can sing and hear everyone; useless for the future because the subject will not be a musician; vocal music is not for everyone and should not be forced; vocal music is a good thing to achieve; achievement is when you do your best; achieving a certain amount of music awards; growing and getting better. One male subject said his parents/guardians would not describe musical achievement. One female subject reported that the parents/guardians would overreact.

 Survey question number eleven asked the subjects what musical achievement is to them. Four female subjects responded that musical achievement is when you do your best and it feels good. Two female subjects and one male subject said musical achievement is earning an award. Three male subjects said it is when they can sing and are improving. Two male subjects said they do not have any musical achievement. One male subject stated that musical achievement is nothing to him, it is useless and will not help in the future. One female subject stated that musical achievement is having a good chance at a singing career. Other responses varied from subject to subject and included: musical achievement is when you can do it yourself; liking to sing and becoming a better person; doing well at competition and having fun; musical achievement is not necessary but nice; to be educated in the musical world; sounding good; singing a solo successfully; gaining confidence and determination skills; impacting others; reaching personal goals; and singing something you enjoy and joining other like-minded people.

 The final survey question asked the subjects how they would describe the importance of music education and how that would differ from what their parents/guardians would say. Male subjects had a wide variety of answers. These included: music education should be a choice, not forced; music education is important so you can enjoy family gatherings; have fun; sing when you want or need to; music education does not have much importance; music education provides experience with others; ways of expression; enjoyment, contribution, individuality; more options aside from sports. Female subjects had a wide variety of responses as well. These included: music education is important when describing feelings and events; in culture, unity of people, because all should know how to sing; it is important so you know how to read music; it is important so you learn to work hard; to learn about teamwork and patience; earn good grades but also love of music; music in everyday life; to know the talents of the students and their interests; personal preferences. One male and one female subject said music education is necessary only if you are planning a career in music.

**DISCUSSION**

 The subjects strongly agree that parental involvement is signified by attendance at music events and they feel encouragement when parents/guardians are present. This coincides with what I have witnessed thus far at music events. There is strong community support for student involvement at performances. I do view it as problematic, however, when most subjects surveyed receive parental involvement only in the form of physical attendance at a music event and not through participation in the music learning process leading up to the performances. Further research could be conducted to establish what parents/guardians view as involvement. It would also be interesting to see what the subjects would say about parent/guardian involvement in other student activities and classes.

Most subjects are involved in vocal music by their own choice. I found this a little surprising. I expected there to be more insistence by adults for students to be involved in music. I also found it surprising that more males are in vocal music by choice than females. Further study focusing on demographics, gender, age, and musical experiences of students as well as parents/guardians may prove beneficial in understanding this phenomenon. It would also prove beneficial to understand what parents/guardians expect of a vocal music program in addition to knowing how they would respond to the same survey questions these student subjects answered. The results of this study provide proof of the importance in student-driven vocal music programs since most students are making a conscious choice to be involved.

Based on the answers given, it seems as if many parents/guardians do not have musical experiences that could be relative to the subjects’ involvement in vocal music. Continued involvement past high school and college is nearly non-existent among parents/guardians, so the current subjects do not have a strong example of the possibilities music has in their lives through continued involvement as they become adults. Further study should be done to compare experiences between mothers and fathers since many subjects only referred to either a mother or father, or they knew about one’s involvement and not the other. Awareness of household demographics would also be helpful since some families may only be one parent or guardian or students may be in foster situations and not know the information being asked of them. Surveying the parents/guardians would be helpful in comparing what they feel as musical experiences to what the students understand as their parent/guardian experiences. I would also be curious to see if any parents/guardians would change their experiences in any way – frequency, length, kind, and impact; and to see if their perceptions of their experiences have changed through the years. It would be good to know, too, what kinds of musical experiences they would want the students to have.

I was surprised by the diversity of responses when asked what the subjects believe musical achievement is. With answers ranging from musical achievement being unimportant and irrelevant to musical achievement resulting in a music career, it will continue to be challenging to unite the focus of the ensemble. I feel it will be most beneficial to move forward with many responses, which will mean focusing on musical achievement as accomplishment in performing something well and improvement of individual members and the ensemble. Further questioning of students to understand how they would describe what it is to perform well would be helpful. It would be helpful to understand how the students themselves would base improvement and musical growth so we could work towards those specific results. By focusing on a student-driven program, it may be a much less daunting challenge to find more commonality on musical achievement.

Given the above discussion points, I am not surprised by the diversity in responses involving the importance of music education. If parent/guardian involvement is noticed through physical attendance during performances primarily, the process of education is lacking. When students are shown by example that continued involvement in music by parents past high school is not practiced, is not known or recognized, what value would music education have in the lives of average people who are not involved in music as a career? More research could be done to compare attitudes towards other school classes and activities to the attitude towards music education. It would also be interesting to compare generational thoughts and attitudes, including parents and grandparents.

The results of this research study have provided some useful information that will prove beneficial in the continued growth of the vocal music department in Ipswich School. It is important to move toward a student-led program so they have opportunity to feel more ownership in their own learning and experiences. It is important to find ways to increase parent/guardian involvement aside from performance attendance. Finding ways to increase community involvement may, in time, influence the ideas of why music education is important. Once students can witness through their own experiences and through the examples of parent/guardian and community involvement the relevance of a life-long enjoyment of music, they may begin to see the value. Further research could be conducted to gain a more thorough understanding of factors influencing the attitudes towards vocal music education.

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Tables

Table 1

High School Choir Survey Participation

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | 12th Grade | 11th Grade | 10th Grade | 9th Grade | 8th Grade |
| Responded | 66.7% | 57.1% | 70% | 71.4% | 57.9% |
| Agreed  | 66.7% | 42.9% | 60% | 71.4% | 57.9% |
| No Response | 33.3% | 42.9% | 30% | 28.6% | 42.1% |
| Opted Out | 0% | 14.3% | 0% | 0% | 0% |
| Unreturned | 0% | 0% | 10% | 0% | 0% |

Note: The ‘Responded’ category is the percentage of parents/guardians and students from each grade level that returned their survey permission forms. The ‘Agreed’ category is the percentage of parents/guardians and students that gave permission to participate in the survey. The ‘No Response’ category is the percentage of parents/guardians that never responded to the survey permission form. The ‘Opted Out’ category is the percentage of students that did not want to participate in the survey. The ‘Unreturned’ category is the percentage of students whose parents/guardians gave permission for the student(s) to participate but the student never returned their permission form when asked to read it, complete it and submit it.

Table 2

Gender Participation Comparison

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Female | Male |  |  |  |
| Responded | 73.1% | 56.5% |  |  |  |
| Agreed  | 89.5% | 92.3% |  |  |  |
| No Response | 38.5% | 43.5% |  |  |  |
| Opted Out | 5.3% | 0% |  |  |  |
| Unreturned | 0% | 7.7% |  |  |  |

Note: The ‘Responded’ category is the percentage of female and male students that returned their survey permission forms. The ‘Agreed’ category is the percentage of female and male students that gave permission to participate in the survey. The ‘No Response’ category is the percentage of female and male students that never responded to the survey permission form. The ‘Opted Out’ category is the percentage of female and male students that did not want to participate in the survey. The ‘Unreturned’ category is the percentage of female and male students whose parents/guardians gave permission for the student(s) to participate but the student never returned their permission form when asked to read it, complete it and submit it.