A CASE STUDY ON PARENT PARTICIPATION
IN THEIR CHILD'S MUSICAL DEVELOPMENT

by

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ABSTRACT

The purpose of this research was to study one family’s role in their child’s musical development. To explore the ways in which the parents participated in early childhood music classes and the ways in which they recognized their child’s musical responses, a qualitative ethnographic case study design was used. Participants were one family (mother, father, and 18 month old son) enrolled in an early childhood music program in the Mid-Atlantic region of the United States. Findings indicated that the parents chose to participate in early childhood music class for reasons beyond supporting their child’s musical development. Family communication, bonding, and obtaining musical material for daily family engagement were positive outcomes of enrollment in early childhood music classes for the family. Both parents engaged in musicking with their child through tonal, rhythmic, and movement interactions. Musical engagement and attempted musical engagement with their child occurred almost solely in the form of movement interactions. The parents described several musical behaviors their child demonstrated during classes; however, they lacked confidence in their vocabulary to describe their son’s musical behaviors. Having a greater understanding of early childhood musical development and terminology, as well as increased comfort with musicking may influence parental participation in their
child’s musical development. While conclusions from this study cannot be
generalized, this exploratory research may have implications for further investigation
in the field of early childhood music education and research.
Chapter 1
REVIEW OF LITERATURE

Introduction

Musical experiences are an integral part of children’s musical development and daily routine from the first moments of life. Just as children acquire language through direct and indirect exposure, music acquisition occurs in a parallel manner (Gordon, 2013). Whether parents sing to their children during meal times, or the radio plays in the kitchen while children eat breakfast, music is present in a child’s world.

Children engage in spontaneous interactions through musical play with adults and other children in their musical and social worlds (Burton, 2002). Providing young children with opportunities for exploration is paramount for encouraging musical responses and aiding in the development of children’s musical abilities (Berger & Cooper, 2003; Custodero, 2006; Custodero, Britto, & Brooks-Gunn, 2003; Custodero & Johnson-Green, 2008; Gordon, 2013; Ilari, 2005). Parents and caregivers of young children observe their physical, emotional, and social responses to music more frequently than any educator or researcher (McPherson, 2008). They also possess the ability to guide and supply musical experiences for young children on a regular basis (McPherson, 2008).
Caregivers determine the extent and intentionality behind musical experiences of children. The quality of children’s musical exposure may vary a great degree depending on parental perception and understanding of musical development during the earliest years of life (de Vries, 2009; Ilari, 2005). Parents’ previous experience with music during childhood affects the ways in which they incorporate music into their own parenting (Custodero & Johnson-Green, 2003; Mehr, 2014). Researchers have found that parents are most likely to engage in singing to their child at home (de Vries, 2007; Custodero, 2006; Custodero, Britto, & Brooks-Gunn, 2003; Young, 2002). Factors such as children’s age, children’s gender, parent’s gender, employment, and education also contribute to the frequency and extent to which singing occurs in the home (Custodero, Britto, & Brooks-Gunn, 2003; Young, 2008). Researchers concur that parents generally acknowledge the value of one-on-one musical experiences. However, external reasons for reduced direct musical interaction such as limited time, lack of parental confidence, and use of CDs and DVDs often supplant musicking between caregiver and child (de Vries, 2007; 2009; Young, 2008).

Researchers’ focus on early childhood musical development and ways to support burgeoning musical minds has grown within the last century. According to Gordon (2013), children’s musical experiences between birth and age five critically affect children’s musical potential, or aptitude. During the developmental stages of preparatory audition, an unstructured and informal musical environment serves as a foundation to foster young children’s music aptitude (Gordon, 2013).
Throughout their day, children display numerous observable musical behaviors, including vocal and movement-based responses to musical stimuli (Forrester, 2009; Gordon, 2013; Koops, 2014; Metz, 1986; Miller, 1986; Valerio et al., 2012). They progress musically throughout the five types and seven stages of preparatory audiation. The first type of vocal responses of young children observed by adults takes place in the form of music babble. When engaged in music babble, children produce verbal responses to musical input of discrete musical elements (Gordon, 2013). Eventually, children move out of musical babble and begin to establish a sense of tonality. Once they anchor themselves in a tonality, children can accurately sing a single pitch, often the resting tone. Typically, singing a single pitch within an established tonality occurs first, followed by children singing delineated intervals (Gordon, 2013; Michael, 1973). As they become more comfortable with their voices, children may glissando through a limited range and begin to match the melodic contour of songs with rhythmic and tonal accuracy (Michael, 1973). While chronological age may be loosely associated with the progression through this process, teachers and parents should acknowledge and lead instruction based on the musically developmental age of the child, rather than chronological age.

Gordon (2013) stated that children initially absorb musical input before becoming musically demonstrative. In alignment with Gordon’s music learning theory, researchers have documented that silence often occurs after adults produce familiar or unfamiliar vocalizations (Reynolds, 2006). Children begin to respond vocally during or after melodies sung by adults, and engage in vocalizations based in
music rather than in language (Reigado, Rocha, & Rodrigues, 2011; Reynolds, 2006). Children’s responses to vocalizations increase as they progress through the stages of preparatory audiation.

Along with vocal responses, children frequently demonstrate movement-based behaviors throughout early childhood. Movement modeled by adults encourages imitated movement from children (Metz, 1986). Movement demonstrated by peers also spurs on children’s physical responses. While initially children’s movement lacks coordination, physical development, growth aids in purposeful musically related movement over time (Gordon, 2013; Metz, 1986). As with children’s demonstration of music-based vocalizations, movement spurred by musical stimuli becomes more intentional as children progress through preparatory audiation.

In informal music environments, children sing, chant, and move to recorded and sung music. Additionally, improvisation takes place vocally and through instrument exploration (Koops, 2014; Miller, 1986). Without direct guidance of adults, children experiment within their musical environment and create physical and vocal responses to music stimuli (Miller, 1986). Responses in children’s natural environment become more overt as children progress developmentally.

While researchers have documented the developmental processes of music acquisition in young children, a widespread knowledge of music development in young children has not yet permeated into general parent education. Parents may enroll their child in early childhood music classes, but a lack of understanding regarding their children’s music acquisition exists (Reese, 2014; Reynolds, 2006;
Valerio, Reynolds, Grego, Yap, & McNair, 2011). Trained early childhood music specialists recognize more behaviors as musical behaviors in children than parents do (Reese, 2014). Even when engrossed in early childhood musical environments, parents may not be receiving enough information to fully understand the budding musical development of their child. Thus, musical responses children exhibit during direct and indirect times of musicking may go unnoticed and under supported.

Parents may not identify every musical behavior and interact musically with their child for the sake of musical development. Researchers have found parents’ goals and uses for music in children’s lives extend beyond enhancing children’s music acquisition (Barrett, 2009; Koops, 2011, 2014). Caregivers use music as a tool for communication, child identity building, and creating routines and rituals within a family nucleus (Addessi, 2009; Barrett, 2010; Koops, 2014; Lamont, 2008). While the aim of some musical interactions may not be solely musical, parents identify music as a catalyst for family structure. Whether in the family room or in the car, parents incorporate music into young children’s lives in various ways and music becomes an ingrained part of their world (Barrett, 2009; 2010; Koops, 2014).

Parents’ involvement and communication with their children in the early childhood music environment also affects musical development (Berger & Cooper, 2005; Cooper & Cardany, 2012; de Vries, 2005; Hornbach, 2011; Koops, 2011; Young, 2002). While some parent-child encounters scaffold musical learning, others hinder the development of children’s musical minds and impede their musicking (Berger & Cooper, 2005). Researchers must better grasp parents’ current
understanding of and engagement in their children’s musical development to provide music educators with ideas for effective parent education (Cooper & Cardany, 2012).

**Summary**

Children demonstrate musical behaviors in response to musical stimuli from the earliest moments of life. All children possess the ability to achieve musically. As children progress through preparatory audiation, movement-based responses and vocalizations become increasingly intentional in response to musical interactions with others. Rich musical interactions between parent and child should occur from birth on to support children’s musical development to its fullest potential. Children’s musical development blossoms when musicking happens in informal and regular occurrences throughout their young lives.

Parents are able to articulate their incorporation of musical experiences in their children’s lives for extrinsic reasons, including social construction and communication. Yet, they are less articulate in describing specific musical behaviors of their young children and strategies to support their child’s musical development. Currently, parents in the early childhood music environment generally have a limited understanding of early childhood musical development.

**Statement of the Problem**

Children spend the majority of the first years of their lives interacting socially with their parents and caregivers, allowing parents to become musical companions for young children. There is potential for music to become an ingrained part of children’s lives through musical exploration and play with their caregivers. The extent to which a
child’s musical development progresses relates largely to parent’s nurturing or discouragement of their child’s musicking (Bannan & Woodward, as cited in Malloch & Trevarthen, 2009, p. 481).

The ways in which parents choose to personally interact with their child during early childhood music classes influences the child’s musical development (Berger & Cooper, 2012; Gordon, 2013; Hornbach, 2013; and Koops, 2011). Teachers and researchers need to obtain a more comprehensive understanding of what musical behaviors parents recognize, value, and engage in with their child. In addition, music educators must possess a conscious awareness of the role parents assume during early childhood music classes to guide valuable musical interactions between parent and child (Cooper & Cardany, 2012). These coupled together may provide new insight into parent education.

Currently, a small body of literature exists regarding parents’ engagement with and their observations of their children’s musical responses in early childhood music classes. This gap of literature inhibits researchers from gaining a comprehensive understanding of the views of children’s musical development through a parental lens. Acquiring insight into the reason why parents enroll their children in early childhood music classes may provide parental understanding for their investment in their child’s musical development. By examining one family’s participation, engagement, and recognition of musical experiences, there is potential to add to research and inform music education on parent education. This may lead to fostering developmentally
appropriate musical environments to enhance young children’s burgeoning musical aptitude.

**Purpose of the Study and Research Questions**

With the intent of improving parent education in early childhood music, the purpose of this research is to study one family’s role in their child’s musical development. I will investigate the following research questions:

1. Why does this family choose to participate in early childhood music classes with their child?
2. How do the parents engage with their child during early childhood music classes?
3. What musical responses do the parents recognize in their child’s musicking during early childhood music classes?

Results from this case study may be transferable to similar contexts within the field of early childhood music.

**Significance of the Study**

Parents’ musical interactions with their children form the basis of their musical lives. Without recognizing parents’ current knowledge about their child’s musical interactions and providing caregivers support to better understand ways to support their nascent musical mind, children’s musical development may be shortchanged. Through gaining insight into practices and motivation currently held by parents, results and conclusions from this present study may help educators to better
understand what parents know about their child’s musicking and how to provide supportive musical environment in early childhood.
Chapter 2

REVIEW OF RELATED LITERATURE

Researchers have studied various ways parents recognize and engage in musicking with their young children. In this literature review, I present an overview of the research that most closely relates to the present study. With the intent to expand the current body of literature on parental involvement in children’s musical development, the following research questions have provided direction for my literature review:

1. Why does this family choose to participate in early childhood music classes with their child?
2. How do the parents engage with their child during early childhood music classes?
3. What musical responses do the parents recognize in their child’s musicking during early childhood music classes?

Parent Perceptions

Koops (2011) qualitatively investigated the perception of five mothers with children enrolled in the researcher’s music learning theory-based (Gordon, 2013) early childhood music classes. Through conducting interviews with the mothers, Koops sought their current versus desired involvement in their child’s musical development. Additionally, Koops learned how perceptions of musical development, role of music, and goals and outcomes in early childhood affected their current versus desired involvement in their child’s musical development.
Koops completed each interview in the homes of the mothers. Before the interview, the researcher gave the participants a list of questions. Along with the predetermined questions, Koops asked follow-up questions that materialized in response to the conversation in the interview. The interviews lasted between 25 minutes and one hour, and were all recorded with a digital audio recorder. After collecting the data, Koops transcribed and coded the interviews. The researcher content analyzed the data for emergent themes (Koops, 2011).

Koops reported themes that were current involvement, desired involvement, and contributing perception. Koops found that the participants considered modeling singing, chanting, and movement for their children most important. Mothers valued taking on the role as co-learner and co-player, and creating friendships with other children and parents that extend outside of early childhood music classes and structured musical environments. While mothers generally seemed satisfied with their current experience, a desire to be better informed about their child’s musical development emerged. Several participants believed enjoyment held great importance in their child’s musical experiences. Additionally, parents acknowledged multiple roles that music holds in children’s lives. “Participants also described their children’s use of music as a means of communication, emotions, and identity” (Koops, 2011, p. 16).

To understand parents’ perceptions, Koops suggested educators foster engaging, enjoyable environments and provide examples of ways parents can model and participate in the home environment. Additionally, Koops suggested offering a
comprehensive overview of children’s musical development to parents, as well as explanation of methods used in instruction. In this study, the data were not triangulated and the researcher did not examine the actual interactions the mothers engaged in with their children during the early childhood music classes. Data triangulation may have offered a more comprehensive understanding of the mothers’ perceptions of early childhood music classes.

Relevance to Present Study

Koops (2011) investigated parents’ current and desired perceptions in early childhood music classes through one-on-one interviews. Koops influenced the design of the present study by incorporating a participant interview as a portion of data collected. The questions Koops asked in the study have potential to inform my inquiry of how parents participate in the early childhood music classroom environment.

Koops reported data from a convenience sample of five mothers. Alternatively, I will use a case study design to focus on the interactions of one family. Looking into the engagement of a single family in an early childhood setting has the potential to provide a rich set of data from which deep information and findings may be drawn.

Scaffolding

de Vries’ (2005) personal application of research exposed the scaffolding procedures that assist in vocal improvisation and musical acquisition of his young child. de Vries specifically documented his son’s musical development in their home environment to further expand research in this area of study. When his son was between 24-36 months of age, de Vries’ kept record of his musical interactions with
Jack. Scaffolding methods were imitating Jack’s improvised vocalizations, as well as singing different patterns to Jack’s responses. de Vries noted that Jack began to respond with new vocalizations to de Vries’ initiations. Additionally, de Vries acted as a singing model for his son to scaffold learning. Through the researcher’s interactions and documentation, de Vries documented his approach to scaffolding musical acquisition and provided suggestions for ways to encourage vocal improvisation and music acquisition.

Over the course of examining Jack’s musical development between 24-36 months of age, de Vries asserted that social interactions are vital in early childhood development. Through interacting informally and not only in pre-designated musical settings or times with Jack, de Vries exposed the positive effect personal musical experiences had on his son’s music acquisition. “My experiences with Jack suggest that adults need to be open to pursuing young children’s musical development whenever children wish to pursue their natural love of music-making, whether this occurs in scheduled periods devoted to music or not” (de Vries, 2005, p. 310).

While the above claim made by de Vries seems conceivable, the design of this study lacked a description of any data triangulation and validation of the findings of the data to be transferable to the field. de Vries’ musical encounters with his son are intriguing; yet, de Vries narrative research lacks key elements of qualitative data, such as coding, finding emergent themes, and outside checks of validity. The role of researcher-parent leaves the reader questioning the quality assurance in de Vries’ narrative research.
Relevance to Present Study

devries presented a case study outlining scaffolding techniques (Bruner, 1957) to foster vocal improvisation and musical acquisition of his son. de Vries rooted his scaffolding techniques in the work of Vygotsky’s (1978) concept of the zone of proximal development (ZPD) with musical interactions carried out within Jack’s ZPD. The concept of scaffolding through the ZPD has potential to influence the present study’s curriculum development and the ways in which children learn music.

Play

Berger and Cooper (2003) described how eighteen children interacted alone and with others in free musical play environments. The researchers divided eighteen children into two identical Musical Play classes. The two researchers alternated leading instruction and taking field notes in ten 45-minute sessions. Berger and Cooper video recorded each of the ten weekly sessions, as well as conducted informal interviews with parents and recorded informal conversations with children.

After each field observation, Berger and Cooper (2003) transcribed field notes within 24 hours, and challenged each other’s coding. The researchers’ conversations resulted in coding adjustments, which provided greater reliability. Inter-coder discussion took place throughout coding outsider field notes, weekly responses, and written responses to researcher questions. The researchers used the videotapes and photographs to supplement the themes they identified in the codes of their field notes and additional written data.
Through analysis of transcriptions and researcher discussions on the codes, Berger and Cooper (2003) identified unfinished play, extinguishing play, and enhancing play as three emerging themes in connection to children’s musical play. Instances of unfinished play occurred when adult led instruction interrupted children’s play. Extinguishing play happened when adults or other children invaded their personal space or insinuated incorrect forms of play. Conversely, enhanced play emerged through parental encouragement of child directed musical interactions and perpetuation of musical play (Berger and Cooper, 2003).

Berger and Cooper’s (2003) case study revealed ways in which adults can best interact with children in exploratory musical play environments. Eliminating time constraints, modeling child generated behaviors, and prompting questions for young children promoted further exploration in a musical play environment.

**Relevance to Present Study**

Berger and Cooper (2003) reported parents’ effect on children’s musical play in unstructured environments. The environment of Berger and Cooper’s study serves as a model for utilizing early childhood music classes as a place for inquiry regarding the role of parents in their child’s musical development. The role of the researcher as teacher-researcher also will be utilized in the present study. Through Berger and Cooper’s explicit description of the ways in which parents hindered or encouraged musicking, their study may provide a vantage point from which to consider the nature of social interactions between the participants in the present study.
Vocal Responses from Young Children

With intent to document vocal interactions in early childhood preparatory based classes, Reynolds (2006) studied the types and frequencies of vocal events of children ages 18 to 36 months. Additionally, the researcher described vocal events in relation to informal guidance techniques and preparatory audiation theory. Reynolds used quantitative techniques to measure the frequency of vocal events, and qualitative techniques to describe the vocal events and informal guidance techniques used by the researcher and assistant. The researcher chose Blumer’s (1969) symbolic interactionism as the framework to approach the classroom environment of the qualitative portion of the study.

Reynolds (2006) acted as the teacher-researcher and taught early childhood music classes to eight children (18 and 36 months) and their caregivers. For ten weeks, the researcher recorded 45-minute classes with two digital video recorders set up on opposite sides of the room. Reynolds captured video from the moment the first child entered the room through the duration of the class. Before the onset of the semester, the researcher decided to use the opening segment of class (the time families entered the room until the conclusion of the welcoming song) as the video footage for later observation and data collection.

Nine of the ten videos were recorded successfully and a research assistant transferred the data collection footage to DVD format for analysis. The opening segments ranged in duration from 3 to 10 minutes. Three independent observers used techniques borrowed from conversation analysis (Silverman, 1985) to map the source,
order, and content during each opening segment of vocal events. One hundred percent agreement of source, order, and content existed among the observers.

From the vocal events identified, Reynolds (2006) revealed that a majority of adults’ vocal events during the opening segments were tonal events, echoing children’s vocal responses. In total, 143 vocal events occurred from children and each response fell into a category of preparatory audiation (Gordon, 2013). Of the tonal events from children, 87% were tonal events. Additionally, children’s tonal vocalizations occurred more often after unfamiliar tonal events than after familiar tonal events.

Along with the quantitative analysis of data, Reynolds (2006) also described the informal guidance techniques used by the teacher-researcher and assistant throughout the opening segments of the classes. Some techniques included imitating children’s isolated pitch or tonal pattern, improvising patterns that included the resting tone, and providing pattern engagement to children. The researcher also provided maps, which highlighted the researcher’s reflection-in-action while engaging in preparatory audiation in response to children’s vocal events.

Reynolds’ (2006) quantitative and qualitative data analyses led to the conclusion that children are likely to engage in vocal interactions in response to music-based vocalization rather than language-based vocalizations. Additionally, frequent silence after adult’s vocal events supports the theory that children need to absorb musical events before interacting with the event. While preparatory audiation theory (Gordon, 2013) provided a sound outline for describing children’s musical
behaviors, Reynolds suggested modifications to the third stage of preparatory audiation to better account for children’s vocalizations that did not seem to fit the designated types and stages of preparatory audiation.

**Relevance to Present Study**

Reynolds (2006) described the vocalizations of children during an early childhood music class. This study may lead to the consideration of ways to approach qualitative analysis of the present study, specifically in regard to classroom environment. Reynolds’ work may also influence the view from which to view theories of learning, holistically and musically.

**Identification of Musical Behaviors**

Reese (2013) investigated adults’ identification of musical behaviors in young children in play-based early childhood music settings. The researcher questioned whether the total number of individual musical acts (IMA) identified by adults was significantly different based on professional expertise. Seventy-two adults participated and either had professional expertise as (a) musicians (n=24), (b) child development teachers (n=24), or (c) early childhood music teachers (n=24). Within each group of expertise, 12 were parents and 12 were nonparents.

Reese (2014) recruited participants in the early childhood music expert category through receiving permission to contact a group of early childhood music teachers that completed at least one 60-hour certification course in early childhood music training. The researcher recruited child development experts through a database provided on the National Association for the Education of Young Children website,
and recruited trained musicians through posting flyers on a campus in the northeastern area of the United States.

The researcher extracted 16 clips from two half-hour music play sessions in which adults interacted with children ages 5-15 months in an informal and unstructured music environment. The clips selected included at least one specific musical behavior, which Reese documented with a time stamp and description of the IMA. Those responses that were considered IMAs were looking responses, movement, and vocalizations. In order to validate the clips for their content, the researcher had three experts in the field of early childhood music watch the clips and verify each clip included at least one IMA. Additionally, experts confirmed the IMAs covered a variety of types of musical responses.

Within the three groups of adults, the researcher assigned half of each group to one set of directions, and the other half to a different set of directions. The researcher used software designed specifically for the study (Schmidt, 2010), which ran the stimulus video and collected timestamp data of when participants pressed the space bar on a computer. Using Event Recorder (Schmidt, 2010), Reese (2014) asked participants in one group to watch the clips and press the space bar on the computer any time they saw a child do something that made musical sense to the participant. In contrast, Reese asked the second group to watch the clips and press the space bar when the child appeared to intentionally communicate musically. Each participant completed the viewing on the same monitor, keyboard, and noise-cancelling headphones.
After collecting the data, Reese (2014) calculated Cronbach’s alpha and found the internal consistency of the test clips highly reliable ($\alpha = .96$). The researcher used a 3x2x2 ANOVA to discover the effects of expertise on the total number of IMAs identified by the participants. From the analysis, Reese reported that early childhood music specialists identified IMAs significantly more often than child development teachers or musicians (professionals without specific early childhood music training).

Additionally, Reese categorized the types of behaviors adults potentially recognized when they pressed the space bar. From descriptions of children’s behaviors, the researcher found the behaviors most recognized grouped into three categories: (a) beat-related movement, (b) vocalizations, or (c) simultaneously beat-related movement and vocalizations (Reese, 2014). Overall, the early childhood music specialists agreed upon the identification of behaviors exhibited by young children as musical behaviors more often than child development teachers or musicians.

Reese formed several conclusions from this study, keeping in mind the limitations of the study. The largest limitation was early childhood music specialists employing the same training-specific techniques when identifying musical behaviors. Considering this limitation, Reese concluded that adult’s specialized expertise affected the number of behaviors identified as musical. Reese also revealed that despite adults’ area of expertise, the majority of adults in this study recognized some infant behaviors as musical. Finally, the researcher concluded that infants’ typical types of behavior might influence how adults label musical behaviors.
While Reese (2014) highlighted that the conclusions of this study align within the context of the participants, Reese found that the more frequently adults identify musical behaviors, the more opportunities arise to interact musically with young children. Identifying behaviors may help foster a rich environment for early childhood musical development. By pointing out musical behaviors of children to adults who are not experts in the field of early childhood music, parents and caregivers may begin to create a schema for musical behaviors among young children (Reese, 2014).

Relevance to Present Study

Reese’s (2014) focus on the identification of young children’s musical behaviors by early childhood non-experts directly relates to the present study. Reese’s inclusion of non-musically trained adults as participants may influence participant selection in the present study. Reese also provided code categories that may influence the codes in the present study. In this recent research, Reese confirmed the need for further investigation of adults labeling of young children’s musical behaviors.

Documentation of Musical Behaviors

Valerio, Reynolds, Grego, Yap, and McNair (2012) investigated how reliably parents documented their children’s music behaviors using Child Music-Related Behavior Questionnaire (CMRBQ), an instrument developed by the researchers. Valerio et al. also asked whether children’s music-related behaviors differed in frequency based on age and frequency of musical activities performed with parents. The researchers’ goal of the study was to better identify musical awareness and sensitivity within young children (Valerio et al., 2012).
The researchers first created and organized questionnaire items based on research, theory, and practice to develop the questionnaire instrument. Fifteen parents provided feedback in a focus group setting to the researchers on the first draft of the questionnaire. Valerio et al. (2012) used the parent feedback in the construction of the instrument for their study. The CMRBQ consisted of three sections: (a) demographics, (b) types of children’s music behaviors, and (c) parent’s music activities with children. Valerio et al. (2012) used a 4-point Likert-type response scale for answers to questions concerning types of children’s music behaviors and parent’s music activities. Additionally, an open-ended opportunity existed to list other music-related behaviors, and one yes/no question appeared in the final portion of the questionnaire.

Valerio et al. (2012) distributed 763 questionnaires among ten early childhood centers within the Southeastern United States. The researchers asked parents to complete the questionnaire for children five years of age or younger, or one about their youngest child. The researchers obtained a return rate of 32.5% (249 questionnaires). Valerio et al. calculated Cronbach’s alpha on questionnaires with complete data for all sections; reliability for the second and third section was .77 and .92 respectively.

To answer whether or not children’s music behaviors differed based on age and parent’s musical activities with their child, Valerio et al. (2013) completed a 5x3 MANOVA analysis with several dependent variables. The researchers identified canonical variables, which formed from linear combinations of dependent variables for the following effects: (a) age category main effect, (b) parents level main effect, and (c) age and parent level interaction effect.
The researchers concluded that the CMRBQ instrument gained reliable information about parents’ observations of music-related behaviors of young children as well as musical activities parents engage in with their child. The questionnaire may be most appropriate for parents with children between birth and age three. The researchers found that parents who engage in the most music related activities with their child also documented observing the most music-related behaviors exhibited by their children. As reported by Custodero and Johnson-Green (2003, 2008), parents who share in musical experiences with their young children can identify musical behaviors in the earliest years of life. Thus, Valerio et al. found a positive relationship existed between time engaged in musical activities and the identification of musical behaviors in young children.

**Relevance to Present Study**

Valerio et al. investigated parent’s identification of musical behaviors of young children using a researcher-created questionnaire. The research questions in Valerio et al.’s study may guide the questions asked of the participants pertaining to parental involvement in early childhood musical development. By continuing to discover the role of parents in children’s acquisition of musical skills, the present study may support increased parent education of ways to engage in musical experiences with young children.

**Summary**

The research studies detailed in this review of literature relate to parents’ perceptions and recognition of, and engagement in young children’s musicking, which
I will investigate in the present study. Because of the relatively small body of literature on parent participation in early childhood music environments, it is imperative to conduct more research in this field of investigation. Continued research in this area may support extended parental education of young children’s musical development. The current study will contribute to the body of literature concerning parental recognition of musical behaviors and musical involvement.
Chapter 3

METHODOLOGY

Design of the Study

Overview

In this chapter, I outline the methodology used for this research on two parents’ roles in their child’s musical development. Herein, I present the design, theoretical framework, conceptual framework, role of the researcher, and data collection and analysis.

I conducted my research around discovering why one family chose to participate in early childhood music, as well as how the parents engaged in the early childhood music environment and what musical responses they recognize their child demonstrating. Because I sought to discern the ways in which both parents interacted with their child in an early childhood music classroom setting, I used a qualitative ethnographic case study design (Merriam, 1998). A case study design is “an approach to research that facilitates exploration of a phenomenon using a variety of data sources” (Baxter & Jack, 2008, p. 544). By utilizing several data sources, the researcher views the phenomenon through multiple lenses, thus revealing and understanding varied facets of the phenomenon. Case studies also include boundaries to aid researchers in keeping their study reasonable in scope. By binding the parameters of a case study, the questions proposed remain clear and answerable.
I selected a case study design in order to gather rich information from a small sample. This design allowed me to complete a deep analysis on the reasons for enrollment, engagement, and recognition of musical behaviors in an early childhood environment from several lenses. To establish boundaries for the study, I bound my case study by time and activity (Stake, 1995). Within this design, I observed the interactions of a family (mother, father, and 18-month-old son), created the curriculum, video recorded each class, and completed reflective journals after each lesson. I also conducted a post-semester interview with the parent participants. This design supported my focus on classroom behaviors of the participating family in my study, as well as their reasons for enrollment and participation in early childhood music classes.

**Participants**

Participants of this study were a family enrolled in an early childhood music program in the mid-Atlantic region of the United States, of which I was the coordinator, served as the participants of this study. I selected the family due to their previous enrollment in the 2014 spring and summer sessions of the early childhood music program. In order to investigate the role of both parents in their child’s musical development, regular attendance of the mother and father in prior classes also acted as a critical factor in determining their participation in my study. The maternal participant, Anne, was in her mid-thirties and was a practicing physician. The paternal participant, Charlie, was in his mid-thirties and employed in the science department at a university. The participants’ son, David, was a typically developing 18.7 month old
at the onset of the study. The family did not have any other children, and both parents consistently attended classes with their son.

**Teacher-Researcher**

To guarantee regular instruction and maintain accurate documentation of musical and reciprocal interactions that occurred each week, I acted as the teacher-researcher in this study. In this role, I designed the early childhood music curriculum (see Appendix B), interview questions, and led instruction of the early childhood music classes.

I was a second year graduate student at an accredited institution in the mid-Atlantic area of the United States and had previous experience teaching early childhood music. At the time of the study, I held a bachelor’s degree in music education from an accredited institution and had initial teacher certification in the state of New York. I also held Gordon Institute of Music Learning certification in early childhood music, and elementary general music, level 1. At the time of the study, I was the coordinator of the early childhood music program and taught music at the elementary, secondary, and collegiate levels. In order to ensure ethical treatment of all subjects, I completed the Protection Human Subjects Curriculum through Collaborative Institution Training Initiative before beginning this study (see Appendix C).
Theoretical Framework

The theoretical approach to this study incorporates Vygotsky’s (1978) concept of social development, Blumer’s (1969) theory of symbolic interactionism, and Gordon’s music learning theory (2013). Vygotsky (1978) described social development as the process of children learning through their interactive relationships with their world. In a concurrent way, Blumer (1969) believed that learning takes place through human interaction with the world in a shared experience, with meaning constructed on an individual level. Gordon (2013) specifically defined the way children learn music as a process of acquiring the ability to audiate, or think in music.

Social Development

Vygotsky (1978) posited that humans understand the world around them through an interactive relationship with their environment. Functions, defined as specific actions or skills carried out, appear in children’s development twice: first on the social level - interpsychologically, and later, within the child - intrapsychologically (Vygotsky, 1978). When children experience a function for the first time on a social level, this interaction is a joint function: two humans partake in a learning experience simultaneously. This transformation from a joint process to an individual process is the result of a series of developmental events over an extended period.

Two grounding principals construct the foundation of social development. The first is the concept of the zone of proximal development (ZPD) (Vygotsky, 1978). Children’s independent problem solving occurs in functions that have already matured
within the child. However, problems that children cannot yet solve independently are functions that represent the next step in the maturation process. Thus, the ZPD is defined as “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, p. 86, 1978).

The most salient feature of the ZPD is guidance provided by an adult or more capable peer. Someone who obtains a greater conceptualization or ability level than the learner, with respect to a particular task, is the more knowledgeable other (McLeod, 2007). The more knowledgeable other provides guidance needed for children to enter their zone of proximal development and work toward progressing developmentally. The zone of proximal development allows the more knowledgeable other to recognize and delineate between the child’s previously acquired developmental functions and skills in the process of coming to maturation independently. The zone of proximal development is in constant flux, as what the child needs guidance with one day may move to his/her actual development level the next (Vygotsky, 1978).

Social development theory (Vygotsky, 1978) is applicable to my research, as the aim of my second research question was to analyze the musical interactions parents engage in with their child. This theory supported my analysis of the musical interactions in a social context that occurred between parent and child in an informal, exploratory musical environment. Social development theory reinforced my role as the
teacher-researcher, acting as the more knowledgeable other for the parents and the child. The transfer of support from multiple more knowledgeable others to the child helped guide instruction and encourage the child’s musical development on a continuous basis.

**Symbolic Interactionism**

In tandem with ideas asserted by Vygotsky (1962, 1978), Blumer’s (1969) symbolic interactionism also framed my theoretical approach to this study. According to Blumer,

> The meaning of a thing for a person grows out of the ways in which other persons act toward the person with regard to the thing. Thus, symbolic interactionism sees meaning as social products, as creations that are formed in and through the defining activities of people as they interact. (pp. 4-5, 1969).

Symbolic interaction is a process that authentically forms human conduct. Key to the success of development through symbolic interaction is the presence of group life. By experiencing group life, individuals are inherently required to make interpretations of others’ actions and create their own individual meaning.

Joint action is “a societal organization of conduct of different acts of diverse participants” (Blumer, p. 17, 1969). Within joint action, all actions develop from a background of previous actions. When humans form new actions from a context of previous experiences, it is unavoidable for their joint actions to emerge out of context. In this way, joint action provides a horizontal connection of the activities between
participants as well as a vertical connection to previous joint encounters (Blumer, 1969).

The early childhood music classroom in this study was a prime environment for me to frame my approach in symbolic interactionism. Within the informal music environment, the parents had an opportunity to participate in musical group life in a consistent and reoccurring context. By placing emphasis on the symbolic interaction between the parents and child as well as the teacher and child, a potentially rich environment for musical development is possible.

**Music Learning Theory**

From a pedagogical standpoint, my curriculum for the early childhood music classes derives from a method based upon preparatory audiation theory (Gordon, 2013). According to Gordon (2013), young children in informal and unstructured musical environments move through three types and seven stages of preparatory audiation. As defined by Gordon (2013), preparatory audiation is children’s “hearing and comprehending music while in the music babble stage, typically between birth to five years of age, as readiness for engaging in audiation” (p. 170). While children’s individual musical development rarely exemplifies the ideal model, the types and stages of preparatory audiation outline the general developmental progression children experience, leading them to the process of audiation. Table 1 outlines the types and stages of preparatory audiation.
As shown in Table 1, three types of preparatory audiation exist. Within each type, specific stages of musical development are noted. Children typically move through the first three stages between birth and 2-4 years of age, but chronological age does not necessarily relate to the musical stage of a child. In the initial stage of absorption, children simply experience and collect sounds within their environment. As they become familiar with the sounds, they begin to transition into random response, in which they move and babble in an unrelated way to the sounds within the environment. These random responses eventually transition to purposeful response, in which children attempt to relate their movement and babble to the musical environment (Gordon, 2013).

Imitation comprises two stages. When children experience shedding egocentricity, children become aware that their movements and responses do not align with the musical sounds of their environment. After this awareness occurs, children
transition into imitating with some accuracy the sounds provided within the musical environment, including simple tonal and rhythm patterns.

The final type of preparatory audiation, assimilation, has two stages. This type typically occurs in children between 3-5 and 4-6 years of age, as they begin to reach school age. When children experience introspection, there is a realization that a lack of coordination exists between their musical responses, movement, and breath. Once children reach the final stage of preparatory audiation, they move into the coordination stage. At this point in their musical development, children’s singing and chanting aligns with their breathing and movement. They now possess the skills necessary to engage in audiation and further their musical development in a more formal and structured setting (Gordon, 2013).

Children under the age of eight gain the opportunity to build their musical vocabulary, much like their verbal language, when immersed in a musical environment. By attending music learning theory-based based early childhood music classes (Gordon, 2013), the participating family in my study experienced and shared in this approach to early childhood musical development.

**Conceptual Framework**

The conceptual framework for my study combines the three theories of: social development (Vygotsky, 1978), symbolic interactionism (Blumer, 1969), and music learning theory (Gordon, 2013). With Vygotsky, Blumer, and Gordon’s theoretical views underpinning my study, I conceived this research with the notion that social
development and symbolic interactions play a natural role in the environment of a music learning theory-guided curriculum (see Figure 1). During the early years of life, successful learning happens through play (Gordon, 2003; Burton, 2012; Hirsh-Pasek, Golinkoff, Berk, & Singer, 2009; and Vygotsky, 1978). Many leading early childhood music educator-researchers acknowledge the importance of supporting playful early childhood music environments (Burton, 2002; Berger & Cooper, 2003; Custodero, 2006; Koops, 2012; Valerio et al., 1998). By creating an environment free of correctness that is rich with natural musical interplay between parent and child, children are able to explore, create, and grow musically.

Social development and symbolic interaction melded with music learning theory grounded the design of my research. The role of the adults in the musical environment potentially provided opportunities for joint parent-child and teacher-child musical interactions, which may have prepared the child for independent musical experiences. Figure 1 depicts the funneling of symbolic interactionism, social development, and music learning theory to form my conceptual framework for this study.
The study was to begin at the start of the fall semester of the early childhood music program. In the fall of 2014, the family received a letter and consent form outlining the protocol of the research. The parents signed the consent forms for themselves and their son to actively participate in the research. The University of Delaware Human Subjects Review Board approved this study (See Appendix F).

**Outline of Teaching Procedure**

I created a master repertoire list of songs and chants that I would incorporate throughout my early childhood music classes for the duration of the semester before the onset of the fall 2014 semester of the early childhood music program. I also audio
recorded several of the songs and chants using GarageBand. With copyright
permission from GIA Publications, Inc., I created a CD for each family enrolled in the
class to listen to during the week. As the coordinator of the early childhood music
program, I prepared parent information packets which included an overview of the
methodology and philosophy of our program, general rules, semester calendar, and
suggestions to make the most out of the parent’s musical interactions with their child
during class and at home. I handed out the packets as hard copies, and e-mailed the
information to all enrolled families the first week of classes.

Before the start of the scheduled class time, the families entered the room and
found a space on the floor with their child. I laid beanbags out, played a varied
repertoire of recorded music, and sat or laid on the floor with the children and played
with each child informally. Parents took this time to situate themselves and interact
with their children and the other families in the group. To signal the beginning of
class, I turned off the music and played a dominant pitch followed by a tonic pitch (A4
and D4) on my soprano recorder.

Every week I started the class with the same hello song. We used beanbags to
move with continuous fluid movement during the song and I sang each child’s name
through repetitions of the song to welcome him or her to the class. This also provided
a one-on-one opportunity for me to interact with each child from the very beginning of
the class. After singing the hello song, the children assisted in putting beanbags away.
I included very few props in the duration of the class so that musicking remained the
focus of the environment for the parents and children.
From the repertoire list I created at the beginning of the semester, I wrote my lesson plan each week on the chalkboard in the room and carried out the songs and activities I planned for the class with the children. My lesson plan was an outline for the class. Depending on the classroom environment, I did not always follow the order as planned for all of my intended songs and chants. I reflected and modified instruction in the moment to provide the most enriching class for the children present. Each week, the material contained songs in a variety of tonalities and meters, chants in different meters, as well as many movement-driven activities. I paired each song or chant with an activity that contained a specific musical goal for the child. Most of the repertoire did not include words. While I limited props, I continued to utilize scarves and the gathering drum with a few of the activities.

With about five minutes left in the class, I sang the same goodbye song every week and concluded the class. I allowed the children to explore on musical instruments and play after class time was over. The unofficial time after class acted as a more social experience for parents and allowed for a few more minutes of music based play to occur.

Beginning the first week of the semester, I taught and video recorded every class on a weekly basis. Two iPads, placed in secure, different locations and angles in the room, captured audio and video each week. The video recordings began before formal instruction started and continued to record until all families began to leave the room. While teaching the classes, I took mental notes and wrote a journal entry following each class. In the journals, I documented any overt responses or interactions.
of special interest. My journals included a brief reflection on the class as a whole, including the curriculum and children’s responses to activities during the class.

During the week, I watched the video recordings of the class from the previous weekend and reflected on the class and my teaching as a whole. From my written journal entries and my reflection on the video footage, I created my lesson plan for the following weekend two days before the class took place. The repertoire varied from week to week, but reflected a majority of similar repertoire throughout the semester chosen from the master repertoire list.

**Data Collection**

All classes were video recorded on iPads for consistency of routine for the parents and children enrolled in the class. Through selective sampling (Coyne, 1996), I pre-determined videos recorded during the fourth, eighth, and eleventh week of classes to use as my data. This theory-guided purposive sampling (Palys, 2008) allowed me to view footage from evenly dispersed points in the semester, providing data from each third of the semester. By pre-determining the videos I used for data analysis, no bias on the selection of video recordings or classes existed. The participating family was not aware of the weeks that I used for video data until the conclusion of the semester in order to avoid altering of their behavior in any given class.

I coded the video footage from data collection weeks using Scribe 4.2 (Duke & Stammen, 2011). Scribe is a data analysis program through which I labeled events from digital video recordings. In agreement with previous research (Reese, 2014), the deductive musicking behavior codes that emerged were movement, tonal, and
rhythmic musical engagement between each parent-child dyad. I used these emergent
codes for analysis of the musical engagement of Anne and Charlie with David. I also
coded for attempted dyad musical engagement and triad musical engagement among
the family. After deductively coding dyad engagement, I re-watched the clips and
inductively coded for specific ways in which the parents interacted with the child
tonally, rhythmically, and through movement. Interactions observed in the early
childhood music setting provided insight into the relationship between parent and
child during a concentrated period of musical interplay.

Additionally, I kept a teacher-researcher journal throughout the semester of
early childhood music classes to immediately reflect on the interactions that occurred
between parent and child, the musical responses and growth of the child throughout
the semester, and the musical activities and content included in the curriculum. I also
kept note of verbal interactions that I held before and after class each week with the
parent participants, and saved all e-mail correspondence between the participants and
myself.

After the conclusion of the semester of 12 early childhood music classes and
completion of coding of all three videos, I chose six video clips for the parents to view
in the final interview. Each video clip was approximately thirty seconds in length, and
included very specific musical behaviors exhibited by David. The clips included
David: (a) imitating rhythm patterns on a neutral syllable, (b) singing the resting tone,
(c) singing a melodic pattern, (d) moving with continuous fluid movement and beat
related movement, (e) imitating vocal sirens, and (f) demonstrating audiation through movement.

Once I confirmed the video clips, I set up an interview with the parents. The interview took place with both parents directly following the last class of the semester in the same room. Per their request, David also remained in the room. To answer my second and third research questions, I asked Anne and Charlie a short list of specific questions derived from the literature as well as from the results of my coding process about their musical interactions and participation in the early childhood music class (see Appendix A).

After Anne and Charlie responded to my semi-structured interview questions, I informed them that they would view six short clips from three different classes throughout the semester and asked them to describe what musical behaviors they noticed David demonstrating. I recorded all responses during the interview using GarageBand on a MacBook Air laptop. At the conclusion of the interview, I transcribed the interview verbatim and compared the parents’ description of the video clips to my previous coding and analysis.

**Data Analysis**

The video recordings and interview data served as my primary sources of data. I watched the videos from the 4th, 8th, and 11th classes of the semester and coded the three videos in five layers using Scribe 4.2 (Duke & Stammen, 2011). I viewed each video carefully, separating the videos into sections by songs, chants, or activities to thoroughly capture and code all potential interactions. To qualify as *active musical*
engagement, David needed to be directly observing or included in the musical actions demonstrated by the parents. I defined rhythm engagement as the vocal representation of a chant or rhythm pattern. I considered movement based engagement to be patting, clapping, or moving a rhythm on their body or on David’s body. I recognized Tonal engagement as instances of the parent using their singing voice. In each video, I coded instances of (a) mother-child tonal engagement, (b) mother-child melodic rhythm engagement, (c) mother-child movement engagement, (d) father-child tonal engagement, (e) father-child melodic rhythm engagement, and (f) father-child movement engagement.

I also coded for mother-child and father-child attempted engagement and triad engagement between all three participants. I defined attempted engagement as active musical participation of Anne or Charlie without David’s acknowledgement or engagement in the musical behaviors of his parents. Triad engagement occurred when Anne, Charlie, and David shared a joint musical experience as a family.

As my secondary source of data, I read and analyzed my teacher-researcher journal and referenced the journal entries while coding video data and analyzing the interview transcription. I used the journal to highlight overlapping themes and observations made concerning the parents’ engagement with their child during the classes as well as documentation of the child’s musical behaviors each week. I also noted dialogue that took place about their musical engagement with their son outside of the class time.
Through coding the video data in layers and cross-referencing my interview transcription and journal entries, I fully immersed myself in the data. Through constant comparison, I compared and contrasted codes across my three sources of data, allowing me to determine convergence of data and ultimately identify themes.

Reliability and Validity

To ensure intercoder reliability of my video codes, a music education graduate student viewed the video data for code verification. The intercoder reliability was 99% agreement between the coders. To confirm my video clip choices included in the parent interview, two music education graduate students confirmed the musical behaviors of David in the video clips before the parents viewed the clips. I transcribed the interview that I conducted with both parent participants verbatim (see Appendix G). Both parents viewed the completed transcription to member check my transcription for accuracy. This process confirmed the accuracy of my transcription.

To ensure validity, data triangulation existed by collecting three separate forms of data. I video recorded each class using two iPad notebook devices. After every class, I downloaded and stored the recordings in a password-protected file on a MacBook Air laptop computer. I also collected data through the final interview with Anne and Charlie, and my reflective journals following each class. The interview questions provided insight into the family’s background, engagement in the classes, and recognition of behaviors from selected video clips from the semester. The video data was my primary source of data to answer my first research question. The
interview data and journal entries supported my first research question and aided in answering my second and third research questions.

**Delimitations of the Study**

Because this research took place in the form of a qualitative ethnographic case study, I only studied one family’s participation in their child’s musical development. Thus, my conclusions stem from a narrow population of participants (Merriam, 1998). While the data collected and analyzed provided insight into the musical world of one family, conclusions from this study are not generalizable to the field of early childhood music research. However, conclusions may be transferable to similar contexts.

The class schedule during the semester of early childhood music classes included a week without classes between weeks two and three of class instruction as well as between weeks ten and eleven. In addition, the participating family did not attend class on the fifth week of instruction due to the father being ill. This slight inconsistency of time between each early childhood music class may have effected the musical development of the child, and/or the comfort level of the family upon reentering the environment after a gap in attendance.

Anne had a work conflict the first two weeks of the semester and only Charlie attended the early childhood music classes with David during weeks one and two of instruction. Anne joined instruction regularly beginning the third week of classes. During the tenth week of instruction, Charlie had a cold and the mother brought David to class alone. Additionally, David’s grandmother, along with both parents, attended
class during the sixth week. The extra or limited adult presence may have altered the parents’ typical interactions with David during these weeks of instruction.
Chapter 4

ANALYSIS & FINDINGS

The purpose of this research was to study one family’s participation in their child’s musical development. The participants of this case study were a mother, father, and son from the mid-Atlantic region of the United States. While my theoretical lens at the onset of the study included symbolic interactionism (Blumer, 1969), music learning theory (Gordon, 2013) and social development (Vygotsky, 1978) served as the backdrop for my data analysis and findings. In this chapter, I will share the results for the following research questions:

1. Why does this family choose to participate in early childhood music classes with their child?
2. How do the parents engage in their child’s musicking during early childhood music classes?
3. What musical responses do the parents recognize in their child’s musicking during early childhood music classes?

Using purposive sampling, I selected video recordings from the fourth, eighth, and eleventh week of classes as data. Purposive sampling is sampling chosen through a series of strategic decisions that ties the sample to the objectives of the research (Palys, 2008). I chose to use video recordings from evenly distributed points in the semester to provide data from each third of the semester. This sampling choice provided unbiased video data, rather than including ‘best’ or ‘special’ weeks of data.
Choosing these videos provided me with the most natural set of data to observe the ways the parent participants engaged in the early childhood music classes.

To ensure validity of the findings, data sources of video recordings of the classes, the transcribed interview conducted with the child’s parents, and my journal entries were triangulated. I completed a member check on the transcription by asking the parent participants to read the transcription. I coded video data using Scribe 4.2 (Duke & Stammen, 2011) and completed content analysis on all three sources of data to answer each of my research questions.

**Family Participation in Early Childhood Music Classes**

To answer research question one, “Why does this family choose to participate in early childhood music classes with their child?” the parents were asked in the semi-formal interview, *What prompted you to enroll David in early childhood music classes?* I asked questions that focused on discovering Anne and Charlie’s reasoning for choosing to participate in an early childhood music program with David (see Appendix A). Anne and Charlie answered the questions directly throughout the interview conversation.

Charlie gave credit to Anne for the initial enrollment of David in the program, and Anne elaborated on their decision to participate: “…we heard about it from a friend who I think knows one of the teachers…actually, I think it was at his first birthday party which had a music theme, so we knew…he was already musical before we even came here.” Anne continued, “We just knew that he loved music even from an early age. He would always bounce and respond, and just really kind of enjoy it.”
Charlie agreed with Anne. Their decision to enroll David stemmed from their perception of David’s positive response to music, deeming an early childhood music program “perfect for him”.

I asked, *What are your reasons for both coming to music class with David each week?* to understand why Anne and Charlie participated in the classes. Both parents reflected on regularly attending classes with David in semesters before their participation in the study. Charlie stated their joint attendance stemmed from “just being involved” with David. Anne shared that she and Charlie both work, so attending music classes on Saturday mornings provided an activity to participate in as a family.

**Parent Musical Engagement**

Regarding question two, “How do the parents engage in their child’s musicking during early childhood music classes?” video data were collected from the fourth, eighth, and eleventh weeks of early childhood music class. I analyzed the data using Scribe 4.2 (Duke & Stammen, 2011). Using Scribe, I chronologically recorded musical events, viewed timelines representing the coded behavior, and viewed summary tables describing the data recorded over the observations (Duke & Stammen, 2011). Additionally, I recorded anecdotes pertaining to the video recordings. I used my journal entries from the semester and previous research (Reese, 2014; Valerio et al., 1998) to inform the initial deductive coding of video data. Figure 2 depicts the Scribe 4.2 interface; I viewed the video recording on the left, and the chronological codes with accompanying time stamps on the right. I coded data over two viewings, and viewed the videos a third time to confirm my prior analyses.
In the first pass of watching the videos in Scribe, I coded for dyad musical engagement between Anne and David and Charlie and David. I established codes from reflection on my journal entries and musical behaviors confirmed in previous research (Reese, 2014; Valerio et al., 1998) and I deductively coded each dyad engagement into three specific categories: (a) parent-child tonal engagement, (b) parent-child rhythmic engagement, and (c) parent-child movement engagement. I established these codes from reflection on my journal entries and musical behaviors confirmed in previous research (Reese, 2014; Valerio et al., 1998). I also deductively coded the mother-child dyad and father-child dyad separately for the above codes, creating individual data for Anne and Charlie pertaining to the ways in which they engaged musically with David. To ensure reliability of my codes, a music education graduate student coded all video data; intercoder reliability demonstrated 99% agreement.
Seventy-four instances of mother-child musical engagement occurred in the three weeks of video data. Between the father-child dyad, 86 instances of musical engagement occurred during the same video data. Of the total instances of mother-child musical engagement, 20.27% of musical engagements were tonal, 4.01% were rhythmic, and 75.68% were movement-based. Of the total musical engagement between the father-child dyad, 4.60% were rhythmic, 4.60% were tonal, and 89.66% were movement-based engagements. Table 2 represents the number of instances and percentages of musical engagement between each dyad over the three classes.

Table 2

*Parent-Child Dyad Musical Engagement*

<table>
<thead>
<tr>
<th>Mother</th>
<th>Instances</th>
<th>Percentage</th>
<th>Father</th>
<th>Instances</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
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<td>4</td>
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</tr>
<tr>
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<td>Tonal</td>
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<td>4.60%</td>
</tr>
<tr>
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<td>75.68%</td>
<td>Movement</td>
<td>78</td>
<td>89.66%</td>
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</table>
Figure 3 represents the distribution of tonal, rhythmic, and movement engagement in percentages between the mother-child dyad.

![Figure 3: Mother Musical Engagement](image)

**Figure 3**  
*Mother Musical Engagement*
The distribution of tonal, rhythmic, and movement engagement in percentages between the father-child dyad is displayed in Figure 4.

Figure 4  
*Father Musical Engagement*

In the second pass of watching the videos, I inductively coded the tonal, rhythm, and movement categories to further parse out how each parent musically engaged with David. I watched each dyad-engagement again and wrote a specific description of the musical interactions taking place during the time stamp of the code. At the conclusion of describing all of the interactions, I searched for recurring themes of musical behaviors between each parent-child dyad; this process allowed me to
identify the specific ways in which each parent interacted with David tonally, rhythmically, and through movement. From my inductive analysis, I coded the dyad instances of tonal engagement as singing the working tone (dominant pitch of tonality) and/or resting tone (tonic pitch of tonality), or singing the song performed in class by the teacher. Dyad instances of rhythmic interaction only appeared in the form of chanting. Movement engagement occurred between the parent-child dyad in three ways: (a) continuous fluid movement, (b) discrete beat/pulsated movement, and (c) movement aligned with the singing of the working tone and/or resting tone.

Tonal engagements occurred 20.27% out of all musical engagements between the mother-child dyad. Within these tonal interactions, 9.46% of the total mother-child musical engagements occurred through singing the working tone and/or resting tone, while 10.81% of interactions occurred through singing songs. Rhythmic interactions existed in the form of chanting between mother-child dyad.

Movement-based interactions emerged in three sub-categories: continuous fluid movement encompassed 27.03% of all musical engagement between mother and child, pulsated movement occurred in 45.95% of interactions, and 2.70% of engagement happened through movement related to the working tone and resting tone of a song. Figure 5 shows the percentage of tonal engagement, while Figure 6 illustrates the percentage of movement engagement between mother-child dyad. In the figures, WT/RT represents working tone/resting tone engagement, and CFM is continuous fluid movement.
Figure 5  Mother’s Tonal Engagement
Figure 6  Mother’s Movement Engagement

Father-child dyad musical engagement also divided into sub categories of tonal, rhythm, and movement. Of all of the father-child musical interactions, 4.60% of tonal interactions occurred through singing the working tone or resting tone. No instances of singing songs took place. Identical to the mother’s rhythmic interactions, 4.60% of the musical instances included chanting between the father-child dyad.
Among the remaining instances, father-child musical engagement comprised continuous fluid movement (19.54%), pulsated movement (59.77%), and movement accompanying the working tone and resting tone of songs (10%). Figure 7 represents the percent of tonal-based father-child musical engagement and Figure 8 depicts the percent of movement-based father-child musical engagement.

![Father’s Tonal Engagement](image-url)

**Figure 7**   *Father’s Tonal Engagement*
Through viewing the video recordings and comparing the recordings to my journal entries, categories and codes of the ways each parent interacted with David emerged. Figure 9 illustrates the process completed to code all dyad musical interactions.
Along with instances of successful dyad engagement between each parent and David, I also coded for attempted instances of dyad musical engagement. I defined attempted instances as moments in which Anne or Charlie encouraged engagement in
the musical environment, but the parent-initiated musicking went unrecognized by David. From the deductive codes established to identify dyad engagement, I coded instances of attempted engagement as: (a) attempted tonal-engagement, (b) attempted rhythmic-engagement, and (c) attempted movement-engagement. Figure 10 shows the process completed to code attempted musical engagement.

In the category of attempted dyad musical engagement, Anne encouraged musical interactions with David 62 times, and Charlie tried to engage musically with David 64 times. Of these exchanges, the attempted means of engagement took place in
the form of tonal, rhythmic, or movement initiations. Of Anne’s efforts to engage musically, 4.84% were rhythmic, 8.01% were tonal, and 87.10% of attempts were movement. Figure 11 represents the percentages of the three categories of musical interactions attempted by Anne.

![Mother Attempted Musical Engagement](image)

**Figure 11  Mother Attempted Musical Engagement**

Charlie’s 64 instances of encouraging David’s musical engagement did not include any rhythm-based attempts. However, 7.81% of Charlie’s attempts were tonal-based, and the remaining 92.19% were movement-based. Figure 12 represents the percentages of the three categories of musical interactions attempted by Charlie.
Instances of triad musical engagement also occurred during Anne, Charlie, and David’s participation in early childhood music classes. I defined triad engagement as instances when both parents actively engaged in the same musical moment, and David received musical support and encouragement from both parents simultaneously. For example, a triad engagement occurred when both parents modeled movement of their arms with continuous fluid movement, and David actively viewed their movement and responded by moving with continuous fluid movement.
Over the course of the three weeks of video data collection, 29 instances of triad engagement took place. Of these instances, 86.2% of triad engagements happened through movement related interactions in response to the musical environment. The remaining 13.8% of triad musicking occurred tonally. There were no instances of triad rhythmic engagement. Table 3 illustrates the number of instances and percentages of tonal and movement triad engagement. Figure 13 represents the percentages of triad engagement that occurred during the three classes.

Table 3

_Triad Musical Engagement_

<table>
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<tr>
<th>Triad Engagement</th>
<th>Instances</th>
<th>Percentage</th>
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<tr>
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<td>86.20%</td>
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<tr>
<td>Tonal</td>
<td>4</td>
<td>13.80%</td>
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</table>

Figure 13  _Triad Musical Engagement_
Summary

Data analysis of video recordings and my journal entries led to the results of my inquiry concerning how Anne and Charlie engaged in musicking with David during early childhood music classes. In both sets of parent-child dyads, musicking occurred most frequently in the form of movement-based interactions. This was also the case for attempted musical engagement and triad musical engagement. While movement and tonal interactions appeared in different ways, rhythmic engagement existed solely in the form of chanting.

Parents’ Recognition of Child’s Musical Behaviors

The third research question, What musical responses do the parents recognize in their child’s musicking during early childhood music classes? was answered by showing six selected video clips to Anne and Charlie during the interview. I extracted two clips from each week of data that contained rich examples of David musicking. Each clip was approximately thirty seconds long. The clips encompassed a variety of musical behaviors demonstrated by David such as: (a) singing the resting tone, (b) singing a tonal pattern in major tonality, (c) imitating rhythm patterns, (d) moving with continuous fluid movement, (e) moving with beat influenced movement, (f) playing the drum in the context of a duple meter song, and (g) imitating vocal exploration.

To confirm the musical behaviors I recognized in the clips, I asked two music education graduate students to view the clips and explain to me what musical behaviors they noticed David demonstrating in each clip. Both students recognized the
musical behaviors I labeled in each clip without my input. This process ensured reliability of the clips I had selected.

In the interview, I asked Anne and Charlie to view the six clips and describe any musical behaviors that they saw David demonstrating. I showed the clips in a randomized order, so that neither chronology nor musical behavior affected their perception of the musical behaviors David demonstrated. Anne and Charlie viewed video clips 1, 2, 4, and 5 once, and clips 3 and 6 twice per their request.

Afterward, I listened to the 15-minute recording of the interview and transcribed the interview verbatim. I played the recording in small segments and listened to each segment several times to accurately transcribe the dialogue from the recording. I completed my verbatim transcription, then read Anne and Charlie’s responses several times. To analyze the data, I looked for themes within each of their responses to portray their understanding of the musical behaviors David exhibited during class. Collectively, Anne and Charlie recognized David demonstrating the following musical behaviors: (a) imitation, (b) vocalization, (c) movement, (d) rhythm, (e) attending, and (f) listening.

From the clips, Anne and Charlie both recognized instances of David imitating movement and vocal modeling. Anne described one instance by saying, “…I heard him clearly do ‘bah, bah, bah’, echoing…” At another point, Anne recognized imitation again by saying, “…he was doing like a call and response…interacting several times with you.” Charlie also described a moment of imitation, stating, “Well it’s obvious, you know, mimicking.” While Anne and Charlie did not use the term
imitation, their descriptions showed a comprehension of David’s imitation of musical behaviors as musical responses.

Watching one of the clips, Anne recognized David singing the resting tone as a musical behavior, describing his response as “…the only other thing I would say is just vocalizing because he’s saying ‘bum’ a couple of times.” Anne does not use the term resting tone in her vocabulary, but associates David’s singing on a neutral syllable at the end of a song or phrase as a musical response.

Anne recognized David participating musically through movement, describing, “…I think first of all he was almost dancing a little bit in rhythm, kind of going back and forth.” In a separate clip, Anne reflected on David’s movement that went unnoticed by her earlier in the semester. She said, “I didn’t realize that he was even moving his arms like that even that young.” Her acknowledgement of these responses and agreement from Charlie confirmed both parents’ recognition of David’s movement as a musical behavior.

Charlie described several instances in the video clips of David demonstrating rhythmic-based interactions. In one instance, Charlie described David’s response as, “Oh he’s just like keeping rhythm, which is obvious.” Additionally, Charlie described David’s rhythm-based interaction by saying, “…he’s doing like, ya know, three beats on the quarters-pretty good.” Charlie used terms that he was comfortable with to describe the rhythmic engagement David demonstrated, but understood the underlying musical behavior.
Anne identified several instances of David attending to the song or chant I led, noting these as special moments. Anne said, “I think it’s interesting to me now…there was a lot of action going on in that room but he was still focusing.” She also stated, “He was also attending, which I thought was neat. Sometimes he doesn’t act like he is very attentive.” Charlie mentioned when reflecting on the classes as a whole that, “I think the ones [songs and chants] that involve them, just kinda a little more actively, or maybe a little more upbeat or up tempo…I think…gets more of a reaction…at least from him.”

Finally, Anne noted an instance of David listening in his environment in a musical way. She said, “Also…when we came over here he was still listening though, you could tell….which, I never always appreciate.” Even though David moved away from the center of the activity at the time of this clip, Anne recognized David’s continued engagement by listening to the musical environment within his own space. Charlie and Anne provided vivid descriptions of the musical behaviors David demonstrated in the six clips.

A non-musical theme emerged when I analyzed the transcription relating to both parent’s lack of confidence with musical vernacular. In multiple instances throughout the interview, Anne made statements after her responses such as, “Is that okay?” and “I don’t know if that’s a good term for it.” Nearly every response from Anne included an uncertainty with the musical vocabulary she used to describe David demonstrating musical behaviors. She wanted to make sure that she was articulating herself clearly. Her constant seeking of correctness in her responses relayed that she
did not possess the nomenclature she desired to describe David’s musicking in a sufficient way.

When reflecting on the class as a whole, Anne said, “I don’t know if he [David] would have just developed the same language without the class, I don’t know what’s normal”. While Anne identified characteristics of children’s musical development, she was unsure of how David would have progressed had he not participated in the class.

Summary

Anne and Charlie acknowledged David enjoying musical experiences from a young age. Their participation in an early childhood music class with their son provided a family activity that catered to what they perceived to be of interest to David. By attending class together, Anne and Charlie gained quality time with their son, which was limited to them during the week. Coming to early childhood music classes allowed them to be actively involved with David as a family.

During their time with David in class, Anne and Charlie demonstrated comfort in modeling movement related to musical experiences. Both parents frequently engaged in dyad-movement experiences with David, as well as attempted engagement through movement modeling. Anne and Charlie demonstrated continuous fluid movement, beat influenced movement, and movement related to the working tone and resting tone of songs. Anne and Charlie moved with David, providing the opportunity for him to feel imposed beat.
Anne and Charlie’s tonal and rhythmic engagement with David was infrequent compared to their movement engagement during class. The instances of dyad-tonal engagement included Anne or Charlie singing the resting tone on a neutral syllable or singing segments of a song. Rhythmic engagement from both parents was non-existent in the first two weeks of the video data. Anne and Charlie each engaged in chanting with David during the third week of video data, providing a few opportunities for dyad-rhythmic interaction.

In watching video clips of David in music class, Anne and Charlie recognized David demonstrating several musical behaviors and understood the core of David’s musical behavior. Yet, they lacked the vocabulary needed to describe David’s actions articulately. Charlie compensated for his lack of vocabulary by responding with confidence in his descriptions of David’s musical engagement. Anne searched for affirmation in the ways she described David’s musical behaviors.
Chapter 5

CONCLUSIONS, IMPLICATIONS FOR MUSIC EDUCATION, AND SUGGESTIONS FOR FUTURE RESEARCH

The purpose of this research was to study one family’s participation in their child’s musical development. The following questions were used to guide my study:

1. Why does this family choose to participate in early childhood music classes with their child?
2. How do the parents engage in musicking with their child during early childhood music classes?
3. What musical responses do the parents recognize in their child’s musicking during early childhood music classes?

I used an ethnographic case study design to hone in on a single family’s participation in their child’s musical development (Merriam, 1998). I designed the study to examine Anne and Charlie’s reasons for enrollment, engagement during early childhood music classes, and recognition of David’s musical behaviors. By using a case study design, I was able to complete a deep analysis on one family’s participation in their son’s musical development through several lenses. By triangulating data, I coded and content analyzed a rich set of data on this phenomenon.
Conclusions

Because of the nature of case study design, the conclusions of this research are not generalizable beyond this study. My findings directly apply to the family that participated in this research. While this study is not generalizable, some conclusions may be transferable to other similar contexts.

Family Participation in Early Childhood Music Classes

Within this case study, the parent’s reasoning for enrolling their son in early childhood music classes was not with the intent to support their child’s musical development. Extra-musical reasons influenced the family’s initial participation. Anne and Charlie identified David as musical before enrolling him in early childhood music classes, which served as a catalyst for registration. Their motivation to participate culminated from believing David had an interest in music coupled with their desire to participate in a family activity.

Anne and Charlie believed that David gained several positive outcomes from participating in the early childhood music classes. Their list of outcomes had both musical and non-musical attributes. From participating in early childhood music classes, other social aspects of David’s development progressed, including focusing and attending.

From Music Class to Home

Musical experiences that related to the early childhood music class became communicative and infiltrated into their daily lives. This finding supports the findings of Addessi (2009), Barrett (2010), Koops (2014), and Lamont, (2008). Songs from
class became a part of routine experiences, such as changing his diaper or riding in the
car. David regularly sang ‘bum’ (resting tone) around the house and segments of songs
from class. Both parents acknowledged a connection that formed with their son
through music and their joint experiences in the early childhood music environment.

Anne and Charlie both considered themselves musically inclined though
neither was a professional musician. With this in mind, their understanding of musical
development in young children remained unclear at the conclusion of the semester of
early childhood music classes. While they believed David showed musical growth
over the course of his participation in early childhood music classes, neither parent
claimed to have a comprehensive understanding concerning typical musical
development in early childhood. This information may suggest the need for greater
parent education for families enrolled in a program geared toward the musical
development of young children. While Anne and Charlie received information
describing musical development at the onset of the semester, the transfer of
information did not penetrate their understanding of David’s musical development in
early childhood.

**Parent Musical Engagement in Early Childhood Music Classes**

The parents engaged in musical experiences with their child in three ways: (a)
tonal, (b) rhythmic, and (c) movement. Anne and Charlie encouraged dyad musical
engagement with David primarily through movement-based interactions. Movement
engagement dominated interactions between mother-child and father-child dyads.
While tonal and rhythmic experiences occurred, the frequency of tonal and rhythmic
engagement paled in comparison to movement engagement. Movement also
dominated attempted engagement by both parents.

Anne and Charlie demonstrated a level of comfort when participating
physically within the early childhood classroom environment. They regularly modeled
teacher-led movement for David and willingly participated in stationary as well as
locomotor movement. Movement existed in the form of continuous fluid movement,
beat influenced movement, and movement related to singing the working tone and
resting tone of a song. While Anne and Charlie demonstrated these different types of
movement to varying degrees, they seemed comfortable with all three forms of
movement engagement in the early childhood music environment. Their consistent
movement engagement revealed a security with their own body awareness, which
positively supported the movement of David during the classes.

Anne and Charlie’s limited vocal engagement suggested that they were less
comfortable singing and chanting in a public context. Thus, their child experienced a
negligible amount of parent vocal modeling and encouragement. In the early
childhood music environment, Anne and Charlie often took the role of listeners during
tonal and rhythmic opportunities. In these moments, they silently observed
interactions between the teacher and David. When tonal engagement from the parents
occurred, they took place in the form of singing the working tone and resting tone, or
singing along with a song. Neither parent performed tonal patterns during the class
when invited to imitate teacher-modeled patterns.
Parents’ Recognition of Child’s Musical Behaviors

Similar to Reese’s (2014) findings, the parents in this study did recognize several musical behaviors despite their lack of professional training in early childhood musical development. Anne and Charlie described various behaviors David engaged in during early childhood music classes as musical, including vocalizing, moving in relation to a musical context, imitating, attending, listening, and responding rhythmically.

While Anne and Charlie were able to relay their understanding of these musical behaviors in their own words, both parents did not possess the content specific vocabulary associated with musical development in early childhood. Anne was uncertain of her descriptions because of a lack of confidence in her nomenclature to identify David’s musical responses. The parents acknowledged a majority of the same musical behaviors as early childhood music specialists did in Reese’s study, but did not possess the same vocabulary to describe the behaviors.

**Implications for Music Teaching and Learning**

Conclusions from this study are not generalizable, but may transfer to the field of early childhood music education and research. To enhance parents’ participation in early childhood musical experiences of their child, early childhood music specialists might take on a more active role in becoming a resource for parent education in the early childhood music environment.

To better support parental understanding of young children’s musical development, information describing and highlighting key facets of early childhood
musical development could be reinforced regularly through several resources. Presenting information to parents in written form at the onset of a semester of classes was not effective enough to root parental understanding of early childhood musical development. Weekly, regular verbal reinforcement from the teacher, before and after class should highlight the developmental gains children are making musically. Additionally, the teacher should discuss next steps in the developmental process to support parents’ awareness of their child’s musical trajectory. Teachers may also choose to distribute a regular newsletter via e-mail or social media in order to reach parents through varied means of communication.

Another effective way for early childhood music teachers to educate parents and caregivers could be to complete developmental progress reports and discuss them with parents at intervals throughout the semester. Semi-formal individualized information would allow parents the chance to personally understand their child’s musical achievements, and provide parents with an opportunity to ask the early childhood music specialist questions. Increased parent education tailored to each family may help parents acquire a more comprehensive awareness of their child’s musical development.

While parents may have a varying degree of comfort engaging vocally in the early childhood environment, teachers might provide specific opportunities for parents to increase their engagement in tonal or rhythmic experiences during the class time. By setting up safe experiences in an environment free of correctness, parents may become more comfortable singing and chanting in class on a regular basis. Teachers
can facilitate moments for parents and children to have a personal rhythmic or tonal
dialogue without direct input from the teacher. If multiple families are singing and
chanting with their child at the same time, parents may harbor less anxiety about
engaging musically in front of other parents in the room.

Teachers may also encourage parents to create and improvise their own songs
and chants, reassuring parents they are not providing an incorrect model for their
child. If parents become comfortable with their improvised responses, children may
also increase their comfort within their musical worlds.

Within this study, Anne and Charlie may have exuded a greater confidence in
their descriptions of David’s musical behaviors had they been familiar and
comfortable with the content specific vocabulary used in early childhood musical
development. Teachers could incorporate key words and ideas, such as resting tone,
working tone, and audiation into discussions before and after classes. Teachers could
also incorporate musical vocabulary into the early childhood music classroom
environment during individual progress report meetings with each family. By
establishing a rich vocabulary accessible to parents, a deeper understanding of the
developmental process of music in young children may become attainable to parents.
The more regularly parents are exposed to key concepts and terminology used to
describe children’s musicking, the more likely they are to encourage such experiences
in their children’s lives.

Teachers’ utmost responsibility remains in providing an exemplary musical
model for children in a developmentally appropriate environment. However, early
childhood music specialists should consistently and clearly share their expertise with parents enrolled in their programs in order to provide the finest musical opportunities for children with their families. The specialist’s role in the early childhood music environment is to provide rich musical experiences for children and educate parents on building their own rich musical environments outside of the classroom setting. By better informing caregivers of the complex process of musical development, children may have a greater chance of reaching their full musical potential.

**Suggestions for Future Research**

Early childhood is the most crucial time for children to develop musically, yet researchers currently have a narrow understanding about the ways parents play a role in their child’s burgeoning musicianship. In turn, replication and expansion of this study is necessary to further investigate parents’ participation in their child’s musical development.

Researchers could replicate this study using different demographic populations of participants. While the participants in this study were not professional musicians, both parents identified themselves to be musical. The participants also held full time jobs and used music class as a means to bond with their child. Completing a case study with participants claiming to be ‘non-musicians’, or contrastingly, professional musicians, may provide a different insight into parental participation in early childhood musical development.

Researchers should also further investigate the degree to which early childhood music instruction infiltrates into families’ lives outside of class time. Researchers may
ask parent participants to keep personal journals of musical interactions in the home or video record musical engagement within the family nucleus. These sources of data could include parent descriptions of what musical behaviors they notice their child demonstrating.

Researchers might complete a similar study longitudinally. While this case study took place over twelve weeks, researchers could complete a case study over the course of several years of one family’s participation in an early childhood music program. A longitudinal study would provide a more comprehensive and in-depth awareness of parents’ role in the musical development of their child.

Finally, researchers should conduct quantitative studies on parental participation in the early childhood music environment. A survey on perception and understanding of early childhood musical development, using a large and diverse population of parents enrolled in early childhood music programs would provide an overarching view of the role parents possess in early childhood musical development. Results from such a study may become generalizable to the field.

Closing

Parents and caregivers have the capability to influence the musical development of children and their potential to achieve musically throughout their lives. Early childhood music specialists hold the great responsibility of providing effective and meaningful parent education in order for caregivers to complete this task. By affording parents with an inclusive understanding of musical development in young children and a content specific vocabulary, parents may have the tools to enrich
their child’s musical development more effectively. With continued reflective practice and informative parent education, early childhood researchers and music educators may better aid in fulfilling children’s musical potential.
REFERENCES


Appendix A

PARTICIPANT INTERVIEW QUESTIONS

1. What prompted you to enroll David in early childhood music classes?

2. You’ve probably noticed that not every child attends class with both parents. What are your reasons for both coming to music class with your son?

3. I am now going to show you several video clips from music classes you participated in earlier this semester. After watching each clip, I would like you to describe any musical behaviors you see David demonstrating.

4. What do you think you and your son have gained by attending music classes together?

5. To close, do you have any other thoughts or feeling you might like to share with me?
Appendix B

LESSON PLANS

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Appendix C

CITI TRAINING COMPLETION

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)
RESponsible Conduct of ReSarch CURRICULUM COMPLETION REPORT
Printed on 05/15/2014

Emma Stieve (ID: 3697210)
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Apt 1D
Newark
DE 19713
USA
PHONE
716-638-1671
EMAIL
esteve@udel.edu
INSTITUTION
University of Delaware
EXPIRATION DATE

SOCIAL AND BEHAVIORAL RESPONSIBLE CONDUCT OF RESEARCH COURSE 1.

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For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program-participating institution or be a paid Independent learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director Office of Research Education
CITI Program/Course Coordinator

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COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)  
COURSE IN THE PROTECTION HUMAN SUBJECTS CURRICULUM COMPLETION REPORT  
Printed on 11/17/2013

**LEARNER**  
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DE 19713  
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715-698-931

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**INSTITUTION**  
University of Delaware

**EXPIRATION DATE**  
11/16/2016

**GRADUATE STUDENTS**  
**COURSE/STAGE**  
Basic Course

**PASSED ON**  
11/17/2013

**REFERENCE ID**  
111787761

### REQUIRED MODULES

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For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid independent learner. False information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Brennesholler Ph D  
Professor, University of Miami  
Director Office of Research Education  
CITI Program Course Coordinator
Title of Project: A Case Study on Parent’s Participation in their Child’s Musical Development

Principal Investigator (s): Emma Steever

Other Investigators: N/A

You are being asked to participate in a research study. This form tells you about the study including its purpose, what you will be asked to do if you decide to participate, and any risks and benefits of being in the study. Please read the information below and ask the research team questions about anything we have not made clear before you decide whether to participate. Your participation is voluntary and you can refuse to participate or withdraw at any time without penalty or loss of benefits to which you are otherwise entitled. If you decide to participate, you will be asked to sign this form and a copy will be given to you to keep for your reference.

WHAT IS THE PURPOSE OF THIS STUDY?
The purpose of this study is to learn more about parents’ role in their child’s musical development. The ultimate goal of this master’s thesis project is to discern the musical relationship of parents and children within the early childhood music environment. You are being asked to take part in this study because your family regularly attends early childhood music classes at the institution at which the master’s thesis is being completed. Your family meets the requirements of the study by attending classes with both parents and by working in professions outside of the music discipline. Your family will be the only participants in the study.

WHAT WILL YOU BE ASKED TO DO?
For this study, your family will attend and participate in early childhood music classes in room 208 of the Amy E. DuPont music building each Saturday morning for twelve weeks from 9:45am-10:30am. I will video record each class for data collection and analyze video footage from the 5th, 6th, 7th, and 8th week of classes. In my analysis, I will observe the way your child interacts in class, as well as the way you interact with your child in the early childhood music setting. At the conclusion of the twelve-week semester, I will ask you to complete an interview in room 215 of Amy E. DuPont Music Building on the University of Delaware campus at a separate time from the early childhood classes without your child.

WHAT ARE THE POSSIBLE RISKS AND DISCOMFORTS?
I do not foresee any potential physical, psychological, social, financial, or legal risks for your child or family.

**WHAT ARE THE POTENTIAL BENEFITS?**
By participating in this study, you may improve your awareness of how you participate in your child’s musical development. By actively participating in the study, there is a potential for you to carry activities and interactions taking place during early childhood music classes into your home environment. These potential interactions at home may strengthen the musical experiences and development of your child. Beyond your family, parents of young children may also benefit from this study. Better parent education may facilitate a heightened awareness of incorporating rich musical experiences on a regular basis in the home. Through parental support of children’s musical development, success in musical activities throughout children’s lives may increase.

**HOW WILL CONFIDENTIALITY BE MAINTAINED?**
I will make every effort to keep all research records that identify you confidential to the extent permitted by law. In the event of any publication or presentation resulting from this research, no personally identifiable information will be used. Pseudonyms will be used for both child and parent participants, and neutrality concerning the location of the class and demographic information will conceal your identity within the master’s thesis. I will secure all paper and electronic research in password-protected files. I will collect video recordings, which will be kept indefinitely. This research may be presented at professional conferences in the future. Video recordings will be used for educational purposes and only viewed by researchers and professional audiences. Your research records may be viewed by the University of Delaware Institutional Review Board, but the confidentiality of your records will be protected to the extent permitted by law.

**WILL THERE BE ANY COSTS RELATED TO THE RESEARCH?**
No additional costs are associated with participating in this study.

**WILL THERE BE ANY COMPENSATION FOR PARTICIPATION?**
No compensation exists for participating in this study.

**WHAT IF YOU ARE INJURED DURING YOUR PARTICIPATION IN THE STUDY?**
If you are injured during research procedures, you will be offered first aid at no cost to you. If you need additional medical treatment, the cost of this treatment will be your responsibility or that of your third-party payer (for example, your health insurance).
By signing this document you are not waiving any rights that you may have if injury was the result of negligence of the university or its investigators.

**DO YOU HAVE TO TAKE PART IN THIS STUDY?**
Taking part in this research study is entirely voluntary. You do not have to participate in this research. If you choose to take part, you have the right to stop at any time. If you decide not to participate or if you decide to stop taking part in the research at a later date, there will be no penalty or loss of benefits to which you are otherwise entitled. Your refusal will not influence current or future relationships with the University of Delaware.

**WHO SHOULD YOU CALL IF YOU HAVE QUESTIONS OR CONCERNS?**
If you have any questions about this study, please contact the Principal Investigator, Emma Steever at 716-698-9371.
If you have any questions or concerns about your rights as a research participant, you may contact the University of Delaware Institutional Review Board at 302-831-2137.

Your signature below indicates that you are voluntarily agreeing to take part in this research study. You have been informed about the study’s purpose, procedures, possible risks and benefits. You have been given the opportunity to ask questions about the research and those questions have been answered. You will be given a copy of this consent form to keep.

_________________________________                               ___________  
Signature of Participant                                                             Date

_________________________________  
Printed Name of Participant
Appendix E

PARENT CONSENT FORM

Dear Parents,

My name is Emma Steever and I am currently a Master’s degree candidate at the University of Delaware. I am interested in learning about parents’ role in young children’s musical development.

For this study, I would like to video record and document the early childhood music classes you are enrolled in with your child. The documentation will take place during classes. Your child’s identity will remain confidential throughout this study.

If you have any questions, please contact me by email at esteever@udel.edu. Should you like more information regarding the rights of participants in research, please contact the University of Delaware Research Office at (302) 831-4007.

If you give your student permission to participate, please fill out and return the form below to the researcher as soon as possible.

Sincerely,

Emma Steever
M.M. Teaching Concentration
University of Delaware

Parent/Guardian Consent: Your signature below indicates that you give your child permission to participate in the above study.

I. ____________________________________________, and
   (Parent/Guardian Name)

   ____________________________________________, give permission for
   (Parent/Guardian Name)

   ____________________________________________ to participate in this research study.
   (Child’s Name)

Signed,

Parent or Guardian: ____________________________ Date: __________

Parent or Guardian: ____________________________ Date: __________
Appendix F

UNIVERSITY OF DELAWARE IRB APPROVAL

Project Overview

[655629-1] A Case Study on Parent Participation in their Child's Musical Development

You have Full access to this project. (Edit)

Research Institution University of Delaware, Newark, DE
Title A Case Study on Parent Participation in their Child's Musical Development
Principal Investigator Steever, Emma
Sponsor Dr. Suzanne L. Burton

The documents for this project can be accessed from the Designer.

Project Status as of: 09/15/2014

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Package 655629-1 is:  Locked

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Appendix G

VERBATIM INTERVIEW TRANSCRIPTION

Emma (E): Okay, so the purpose of this interview is to get some information that will help me better understand your participation in David’s musical development.

Mom (M): Mmmhmm

E: And, as the parents of Xavier you are in a unique position to describe your motivation for actually attending early childhood music classes with him

M: Mmmhmm

E: And the ways you see him developing musically.

M: Mmmhmm

E: So, my first question is ‘What prompted you to enroll Xavier in early childhood music classes?”

Dad (D): “Oh, it was her idea”

M: “I can elaborate…” (Over top of one another)

D: “I, I thought it was a good idea, but…”(Over top of one another)

M: “Yeah, no, we, I mean, we heard about it from a friend whose I think knows one of the teachers, umm, and we, ah, actually I think it was at his first birthday party which had a music theme, so we knew, we, he was already musical, before we even came here. We just knew that he loved music even from an early age. He would always bounce and respond, and, just really, kind of enjoy it, right?

D: “Yeah” (in response to mom)

M: (Mumbling) “So when we heard about it, we thought this was perfect for him.”

E: “Fantastic”

M: “Are you recording it, too?”

E: “Yep”
M: “Okay, (laughter), I don’t mind, I was just making sure”

E: “Nope, yep I am.” (Laughter)

E: “So you’ve probably noticed that not every child attends with both of their parents on a weekly basis…”

M: “Yeah” (with interested inflection)

E: “…so why are you, what are your reasons for both coming to music class with him each week?”

M: “That’s a good question”

D: “Mmmhmm”

Few seconds of thinking silence

D: “Yeah”

M: (whispering) “Because we knew it was for this study…” laughs

M: “No, but, um, I think we did that even before…”

D: “No, we probably would have anyhow…”

M: “Yeah, we used to” (in conversation with dad)

D: “Yeah”

M: “I think…”

D: “Yeah, it’s just being involved”

M: ‘Yeah, I think um because we both work, so, it’s nice to do a family activity together.

E:” “Something to do together”

M: “Yeah… (Focus goes to son playing drum)

E: “Spend Saturday mornings…”
M: “Yeah, exactly”

E: “Great, okay”

E: “So I am going to actually have you watch the video clips now, (to the child- “You wanna watch too, buddy”) and there’s several clips from the classes you participated in earlier this semester

*Conversation between mom and dad about what son is doing in the room at the moment*

E: “And after you watch each clip…”

M: “Mmmhmm”

E: “…I can show them to you once or twice if you’d like.”

M: “Oh okay”

E: “Just so you can see where we are in the video, and then I would just like you to tell me, in your words, what, what, describe any musical behaviors that you see….”

M: “Okay”

E: “…Xavier demonstrating”

*Talking from mom, dad, and researcher directed towards child about watching the video*

E: “So, you can watch, and then after the video ends, if you’d like to see it again you can let me know…”

M& D: “Okay”

E: “And then you can tell me what you are seeing in the video. So here’s the first clip…”

*Clip #1 plays and the family watches the clip*

E: “So that’s the first clip, so, do you want to watch it again?”

M: “No, I think, I think we’re good”
D: “Yeah”

M: “Um, ah, I don’t know if we know the right terms though, is that okay?”

E: “That’s fine, that’s fine”

D: “Oh he’s just like keeping rhythm, which is obvious, and then just, ah, and then, ah, rec, recognizing the end of a phrase, I guess when I drop, he drops the beanbags”

E: “Right, yeah”

M: “That’s a good way to put it. Yeah, yeah, that’s the only other thing I would say is just vocalizing cuz he’s saying ‘bum’ a couple of times”

E: “Yep, absolutely. Great. Awesome.” (Talking to child)

M: “I didn’t realize he was even moving his arms like that even that young”

E: Mmmhmm

M: “He had a mullet there, too” Followed by laughter

E: “Okay, here’s the second clip” *Mom, dad, and researcher talking to child*

*Clip #2 plays and the family watches the clip*

E: “Okay, so that’s the second clip”

Child: “Done!” Mom talks to child

M: “Um, I mean, I heard him clearly do ‘bah,bah,bah’- echoing, I don’t know if echoing is a good term…”

D: “Yeah”

M: “What else Charlie, I mean, he was drumming..”

D: “Yeah, yeah, yeah”

E: Great”

D: Not quite totally to the beat, but….he’s been getting better, yeah.” Talk to the child.
E: “Haha, it’s okay, that button doesn’t do anything! Okay, here’s the third”

*Clip #3 plays and the family watches the clip*

M: “I feel like I need to see that one again, or, ah”

E: “Watch it one more time?”

M: “I feel like I’m saying the same stuff over and over”

E: “That’s okay, no, you’re…” Mom and dad talking to the child

E: “Do you want to see it again?”

M: “Yeah yeah yeah, sure”

D: “Yeah”

M: “It’s also hard because we were a little down…”

E: “Right.”

M: “and [Lucy’s dad] was right there”

E: “Yep.”

*Clip #3 plays for a second time and the family watches the clip*

M: “It’s hard for me to tell who’s who…”

E: “I know…”

D: “Yeah”

M: “I heard him doing ‘Woo’ (siren noise) so again just echoing, um, I don’t know, singing…”

D: “Mmmhmm”

M: “I mean there was one point he said, it almost sounded like he said ‘Emma’, but he said ‘ma, ma. Ma’ something in between’.
E: “Responding, yep, great”

M: “I don’t know, is that a good way to put it?” Dad talking to son

E: “That’s absolutely fine, yes” Adults talking to child

E: “Okay, here’s number four, we’re halfway through”

M: “Okay!”

* Clip #4 plays and the family watches the clip*

E: “So that’s…” Child talks

D: “So ya know, like, he’s doing like, ya know three beats on the quarters, pretty good.”

M: “Yeah, like, he’s like, syncopating, he’s like, I don’t know (laughs)”

E: “Fantastic, that’s perfect.”

M: “Is that okay?”

E: “Yep, whatever you’re seeing is, is great, there’s no…” ** CHILD SAYS ‘BAH BAH BAH** in the middle of us talking in live time.

M: “Yeah, I think, he was, and he was just playing the drum, I don’t know what else to say! Eh, more complicated than that.”

D: “I mean he wasn’t just like pounding it, you know it was…”

M: “Yeah, it was kind of rhythmic”

E: “Great. Okay.”

M: “And he was like interacting with the other kid while he was doing it which was just…he was keeping like one eyeball on Chance…while playing his drum.” Laughs with researcher. * Talks to child.

*Clip # 5 plays and family watches clip **Child vocalizing throughout watching clip* Child becomes very loud and parents unable to watch clearly.
“We’ll start again, that’s okay, that’s okay” Talking to child and getting him settled before clip plays again.

*Clip #5 plays from beginning again and parents watch clip

M: “That was interesting”

D: “Mmmhmm”

M: “That was like, he was, ah, I think first of all he was almost dancing a little bit in rhythm, kind of going back and forth.”

D: “Yeah”

M: “And he was doing like a call and response, I don’t know if that’s a good term for it, but, interacting several times with you”

E: “Yeah.”

M: “And he was also attending, which I thought was neat, sometimes he, doesn’t act like he is very attentive…”

E: “He was right..”

M: “And also when he ro…when we came over here he was still listening though, you could tell…which I never always appreciate. Anything else you were going to say (to husband)?”

D: “Ah, no, no.”

E: “Okay. Last one, and I, I have two different angles because both were a little tricky, so if you would like to see it in the other angle we can do that.”

M & D: “Sure, sure”

*Clip #6 plays and the family watches the clip

M: “I want to see it again , uh, uh, but the first thing that stands out to me is the hands..”

E: “The hands, sure..” Mom talks to and about child in present time
E: “I’ll do this angle but we’re, you’re right at the bottom of the screen, but you can still see better I think.”

M & D: “Okay.”

*Clip #6 plays from a different angle for a second time*

M: “So cute”

D: “Mmhmm”

M: “Umm, you wanna say?” (to husband)

D: “Well it’s obvious, you know mimicking…”

M: “Yeah mimicking, umm, and he was like rhythmically moving his hands, and I think, I think it’s interesting to me now is that there was a lot of action going on in that room but he was still focusing so he was able to focus…” *Dad talking in background

E: “Focus in despite his environment…”

M: “Yeah, and I think he really was doing, not even just this but at one point he was doing this with his hands (Referring to movement in video clip)”.

E: “Okay great, fantastic, yeah. So we will close this… (referring to video clips)” *Mom talking to child in present time

E: “So only two more questions here…just what do you think you and your son have gained by attending music class together?”

M: “Awww. What have we gained….I think a new way of communicating with each other, really. I mean, we’ll be like, changing his diaper, and he’ll throw something and go ‘bum’ (in a singing voice)…he just says ‘bum’ all the time. ‘Bum, bum’ (sung on sol-do by mom). Charlie what do we think we have gained…wait, say it again…”

E: “What do you think you and your son have gained by attending music class together?”

D: “Uhh, well I mean, ah, ah, neither of us had formal music education…uh, I mean I didn’t start until probably age 6, or something like that, and I just think it is a good, good thing ….I just think it’s really good for his general development, ya know, just his general development.
M: “I think it’s developed his language, I think it’s developed his, um, his ability to interact with other kids…like I said, remember he, he learned how to focus and fi, uh, filter out a lot of the noise, although though he is the noise right now. And then the other thing we gained, I don’t know if this really applies, but like, material for the car ride…In all seriousness Charlie drives him 40 minutes each way, each day…”

D: “Oh yeah, yeah”

M: “And um, you sing the songs with him, right?”

D: “Yeah, we do, yeah.”

M: “Like, seriously. (laughs)…Is that good?”

E: “That’s fantastic, yes. And so to close, do you have any other thoughts or feelings that you’d like to share…open ended.”

M & D: “Umm.”

D: “Ahh I think a thing like, personal preference, like like, some of the songs you do, ahh, I think like ones that involve them, just kinda a little more actively, or maybe a little more upbeat or up tempo, ya know, I think, ya know, gets more of a reaction…”

E: “From him..”

D: “At least from him.”

E: “Yep.”

D: “But ah..”

M: “Umm, I don’t know what else we can say that hasn’t already been said…I think it’s just been great for, his um, to sing and develop, and I don’t know if he would have just developed the same language without the class, I don’t know what’s normal.”

D & E: “Right, right.”

M: “He’s our only kid.”

D: “I, I, I think it made a huge difference.”

M: “Yeah.”
E: “Great. Well thank you, I appreciate you guys participating in this so much..”

M: “Sure, yeah, absolutely…it’s been really...”

E: “So fantastic..”

M: “It’s really been fun, yeah, and I think it did encourage…you can stop the video or whatever, or keep going (laughter) but it did make us come together more, probably, there might have been times when we were lazy and been like ‘oh I gotta do something’ but I think it was good that we all came together, besides when he was sick.”

E: “Great.”*Mother talks to child in present time