LOVE IT, LOVE IT NOT:
PARENTAL ATTITUDES REGARDING CHILDREN’S MUSIC LEARNING IN KUALA LUMPUR

Kah Yan Grace Leong

A thesis submitted in partial fulfilment of the requirements for the degree of Bachelor of Music (Music Education) (Honours), Sydney Conservatorium of Music, University of Sydney.

2008
Honour thy father and thy mother ~ Exodus 20:12

To my father and mother, who set aside their
own dreams so that I could realise mine.
Acknowledgments

“Keep away from those who try to belittle your ambitions. Small people always do that, but the really great make you believe that you too can become great.” Mark Twain

This thesis could not have been written without the guidance of Dr James Renwick, who not only served as my supervisor but also encouraged and challenged me throughout my Honours program. I greatly appreciate his tolerance, patience and constructive comments when it comes to the very exhaustive correction of my English expression (Yes, he had to review this section too!). He has shown me the fascinating world of research in music education and defied my preconceptions of quantitative research, demonstrating that statistics can be very interesting, intriguing and exciting. My appreciation goes to the parents and teachers who participated in my study for their active responses. Special gratitude goes to Ms. Ooi Meng Lim and Mr. Kit Yip Chan for their genuine interest in my research topic, and Mr Cheong Foo Law for his help in verifying my translated documents. I would also like to thank a few inspirational figures whom I met at the Sydney Conservatorium of Music: Dr Diane Collins for her memorable and thought-provoking lectures, Dr Michael Webb for changing the way I see music education and Dr Kathy Marsh for offering me a chance to dabble with research in music education. I extend my thanks to Keva Abotomey, Madeleine Bell, Syn Nee Lim, Chia Wei Lim and Boon Hoe Low for their unconditional friendship and support. I thank my parents and my siblings for supporting and believing in me all through the years that I’ve been away from home. Lastly, I thank the Lord for Zhen Yu Law, my ever-present source of laughter, trust, hope and love.
Abstract

This study aimed to investigate parental beliefs regarding children’s music learning in Kuala Lumpur. It examined the reasons behind parental support for private instrumental tuition, the effect of parental conceptions of ability, as well as the influences of their own involvement in music. The study utilised a mixed methods approach in data collection.

Reasons behind parental support for private instrumental tuition include the desire to provide their children with a well-rounded education, enjoyment of playing a musical instrument and to nurture musical ability. These ‘motherly’ motives correlated significantly with those of a more competitive nature, such as providing music education as a means to maximise their children’s potential in every area and to provide their children with an extra skill when compared to peers. Parents were also inclined to provide music lessons for non-musical benefits such as using music lessons to occupy their children during non-examination periods, and also as a means of developing good temperament and self-discipline in children. Parents who were more involved in musical life tend to be more involved in their children’s music learning and tend to see high musical ability as the reason for providing musical training. Contrastingly, parents participating less in musical activities reported sending their children for music lessons because other parents are doing it and would be less involved in their children’s progress in music learning. Implications regarding the notion of well-rounded education, the effects of conceptions of ability and the advocacy work of music education are discussed.
# Table of Contents

Acknowledgments ........................................................................................................ iii

Abstract ........................................................................................................................ iv

Table of Contents ........................................................................................................... v

List of Figures ............................................................................................................... viii

List of Tables ............................................................................................................... ix

Chapter 1 – Nature and Scope of the Study ................................................................. 1

  Context of the Study ................................................................................................. 1

  Problem Statement .................................................................................................. 3

  Purpose of the Study ............................................................................................... 4

  Justification of Significance .................................................................................... 5

  Scope and Limitations of the Study ....................................................................... 5

  Definition of Specific Terms ................................................................................... 6

  Structure of the Thesis ............................................................................................ 7

Chapter 2 – Review of Literature ............................................................................... 8

  Parental Roles in Involvement, Participation and Support ...................................... 8

    Teachers’ Conceptions of Parental Involvement .................................................. 9

    Students’ Perception of Parental Support ............................................................ 10

  Parental Roles in the Asian Context ..................................................................... 11

  Parental Conceptions of Effort and Musical Ability .............................................. 12

  Music Education in Malaysia ............................................................................... 15

Chapter 3 – Methodology ......................................................................................... 18

  Mixed Methods Research ....................................................................................... 18

  Participants .............................................................................................................. 18
Questionnaire Participants .................................................................................. 18
Interview Participants ........................................................................................ 20
Materials and Procedures .................................................................................. 22
Stage 1 – The Questionnaire ............................................................................ 22
Stage 2 – Semi-structured interviews ................................................................. 27
Chapter 4 – Discussion of Results .................................................................. 29
Factors Influencing Parental Support ................................................................. 29
The Notion of ‘Well-Roundedness’ ..................................................................... 31
The Nurturing Competitors .............................................................................. 32
The Musical Toolbox .......................................................................................... 33
Keeping the Kids Occupied: Music as the babysitter ....................................... 33
“Children who learn music behave better”: Music as a tool for discipline ....... 37
The Act of High Culture: Music as a Status Symbol ......................................... 38
Parental Beliefs about Music Learning ............................................................... 39
Parental Views Regarding Ability and Effort ...................................................... 41
The Effect of Parents’ Own Involvement in Music ............................................. 42
‘I adore music!’: Parents who were actively engaged ......................................... 42
‘I’m too busy for music’: Parents who are less involved ................................... 43
Chapter 5 – Conclusion .................................................................................... 45
The Educational Implications of Parental Values and Beliefs ......................... 46
The ‘Well-rounded’ Education ......................................................................... 47
The Musical Toolbox ......................................................................................... 47
The Power of Conceptions of Ability ................................................................. 48
Conclusion ......................................................................................................... 49
References.......................................................................................................................... 50
Appendix A: Related Geographical Locations ................................................................. 56
Appendix B: Ethics Approval Letter ............................................................................... 57
Appendix C: Participant Information Statement ............................................................. 59
Appendix D: Participant Consent Form ............................................................................ 61
Appendix E: Questionnaire.............................................................................................. 62
Appendix F: Questionnaire (Mandarin Version) .............................................................. 68
Appendix G: Certification of Authenticity ....................................................................... 73
Appendix H: Interview Protocol...................................................................................... 74
List of Figures

Figure 1. Frequency Distribution for 'Occupy' of PRQ .................................................. 35
List of Tables

Table 1 List of Interviewees ................................................................. 21
Table 2 Parents’ Own Involvement in Music ........................................ 23
Table 3 Parental Reasons Questionnaire (PRQ) Items ............................... 25
Table 4 Parental Beliefs Questionnaire (PBQ) Items ................................ 26
Table 5 Reasons for Providing Private Music Lessons ................................. 30
Table 6 Correlations between Parental Reasons Questionnaire (PRQ) Items .... 34
Table 7 Parental Beliefs in Music Learning ................................................ 40
Chapter 1 – Nature and Scope of the Study

The starting point for this study in parental attitudes toward studio music education developed from personal understandings that although music is present in the everyday lives of Malaysians, parents seemed reluctant to support their children for tertiary education and a career in the music profession. Parents’ decisions to send a child for extra instrumental lessons outside the school’s music classroom are influenced by cultural, social and personal factors. The Malaysian Department of Education introduced the music syllabus into schools in 1983 with very little attention being paid to the teaching and learning of this subject, and most parents who hoped to provide in-depth music training for their children often turned to private music tuition (Ghazali, 2006; Ross, 2002).

Context of the Study

Kuala Lumpur, the capital city and one of the federal territories of Malaysia, is by far the largest city in the country, with a population of more than 1.3 million (Kuala Lumpur Tourism Action Council, 2007). Malays, Chinese and Indians are the main ethnic groups among others within the multicultural society. The state of Selangor, in which Kuala Lumpur is situated, is heavily populated and urban as a result of the influence of the capital (Ghazali, 2006). The national language of Malaysia is Bahasa Melayu (Malay language) with English as the second official language. Malaysians generally speak at least two languages: their mother tongue and English. For those who are not of Malay ethnicity, the ability to speak three languages or more is regarded as a norm (Ghazali, 2006). The traces of being a British colony still remain within the
educational system in Malaysia, which can be observed in the private music learning where the process usually involves one-to-one tuition (as opposed, say, to the American context school-band setting). In addition, Western (Anglo-American and British) cultural influence has had the strongest impact on the people who attended schools where English is the medium of instruction, particularly in the urban areas (Shah, 2006).

Like many countries, Malaysia is witnessing an expanding popularity of private instrumental lessons held outside schools, with an increasing number of private music studios operating around major cities such as Kuala Lumpur and, consequently, a growing number of children taking instrumental lessons outside the school classroom (Ross, 2002). This phenomenon could be expected to promote the value of music and music education. However, music is often ranked close to the bottom in Malaysian educational priorities when matched against other subjects, particularly the sciences (Shah, 2006). Studio music lessons are considered as a luxurious bonus to supplement normal education, as the instruments and private lessons are deemed expensive by most (Tye, 2004). When it comes to learning a musical instrument, most Malaysian children start their journey in achieving examination grades of external music examination boards such as the Associate Boards of the Royal School of Music (Ross, 2002). A majority of Malaysian students opt for piano as their instrument of choice, which results in piano examinations having the largest number of applicants (Ross, 2002). Piano lessons are most commonly conducted in isolation, where there is only one teacher and one student present. The piano lessons offered in Kuala Lumpur are mainly one hour sessions and involve both practical and theoretical studies.
**Problem Statement**

Numerous studies have been conducted in regard to parental involvement in music education; however the focus has been primarily the school music classroom (Addison, 1990; Corenblum & Marshall, 1998; Ghazali, 2006; Zdzinski, 1996), with few studies exploring music education outside the school syllabus (Davidson & Borthwick, 2002; Ross, 2002; Tye, 2004). Few studies have been conducted for the Malaysian music education realm and were focused on the public school music syllabus and external music examination boards with little information on parental attitudes in music education (Ghazali, 2006; Ross, 2002; Shah, 2006; Tye, 2004). A study found that Malaysian parents were very concerned that their children passed their music examinations every year, however very few would encourage their children to pursue tertiary levels of music education or to carve out a career in the music profession (Ross, 2002). The reasons for this phenomenon remain ambiguous and the value of musical knowledge and music education amongst Malaysian parents is largely unknown. Therefore, the question remains as to why Malaysian parents would discourage their children from further studies or a career in music after investing large amounts of money into what is considered a luxury in a child’s education, and what, then, are the reasons for initiating music training in the first place.

In addition, perhaps due to traditional cultural beliefs, teachings and influences, Asian parents seem to believe that innate ability is not an important determinant of achievement if one puts in enough effort (Hess et al., 1980; Li, 2001; Munro, 1969; Stevenson et al., 1990; Watson, 1967). According to anecdotal evidence, most parents in Malaysia seem to have similar attitudes, believing that effort can overcome the lack
of giftedness, and this belief is often linked with their children’s musical studies in particular. Previous Malaysian studies have taken little account of the impact of traditional and cultural beliefs in models of teaching, and this study hopes to explore parents’ beliefs concerning conceptions of ability and its effect on beliefs regarding children’s music education by integrating literature based on cultural values of ability.

**Purpose of the Study**

The study aims to investigate parental opinions and expectations regarding their children’s studio music education in Kuala Lumpur, seeking to explore the internal and external reasons behind parents’ support for studio music education and the ways in which they become involved in their children’s learning.

The research questions underlying the study are:

1. What are the factors influencing parental support for studio music learning in Kuala Lumpur?
2. What are the associations between various attitudes of parents in Kuala Lumpur toward their children’s studio music learning?
3. How do the parents’ conceptions of ability relate to their perceptions toward studio music learning?
4. How does the parents’ own involvement in music affect their attitudes toward their children’s studio music learning?


**Justification of Significance**

The results of this study are potentially of importance to the continued development of appropriate inclusion of parental support and involvement in music education. As mentioned earlier, previous studies were mostly conducted in a school band and/or music classroom settings, and few have questioned the factors influencing parental support for studio music education. It is important, then, that parental opinions on studio music education be collected and subjected to the analytical procedures of this study, to determine whether parents from other sociological contexts will engage in their children’s music education with similar or different attributes when compared with findings of previous studies. Kuala Lumpur has been chosen as the primary site for study in Malaysia, since a large number of students who enrol in music examinations come from or around the capital city, and many of the qualified music educators are also from similar locations (Ross, 2002). This study will build on previous related research in order to better understand the factors influencing expectations of parents in Kuala Lumpur regarding their children’s studio music education.

**Scope and Limitations of the Study**

It is not unusual to find previous studies in music education using the terms ‘parental involvement’ and ‘parental participation’ synonymously and interchangeably, making it difficult to extrapolate what the previous studies define by ‘involvement’. It is possible for a parent to financially and emotionally support a child’s music learning without being actively involved. Similarly, parental involvement in music education can range from driving a child to music lessons to helping a child in enrolling for music classes;
however, it does not necessarily indicate that parents would have similar attitudes and behaviour regarding children’s music learning process. The study is designed to focus on the initial reasons behind Malaysian parents’ move to support and provide their children with music education. However it is only natural that the topic of parental participation will be discussed even though it is not the focal point of the study.

Due to the nature of the study, purposive sampling was used and only parents who provide their children with music education are involved, since it would require the parent in question to have had exposure with the studio music learning system in order to provide the study with relevant responses. Studio music teachers, being the main provider of information to parents on their child’s music learning, are also involved in the study.

**Definition of Specific Terms**

The following definitions are listed to explicate specific terms which are used in this study in order to avoid misinterpretation of their implication.

**Parental Attitudes:**
Beliefs, feelings, values and dispositions of parents toward their children’s studio music learning.

**Parental Involvement:**
The action of a parent being involved in his/her children’s studio music learning which includes financial and emotional support, practice assistance, presence during music
lessons, attending and supporting their children’s performances (Ghazali, 2006).

**Studio music learning:**
Lessons conducted on a music instrument which is held outside the public school classroom setting by either music teachers employed by music studios or by those who operate privately.

**Structure of the Thesis**
This study attempts to draw together ideas from related literature and the current music education scene of Malaysia to elucidate parental beliefs regarding children’s music learning in Kuala Lumpur. Consequently, Chapter 2 provides an overview of the literature which formed the basis of this study by expanding on the ideas introduced in the introductory chapter.

Chapter 3 gives an in-depth view of the methodology behind this study. First, demographical information is provided regarding the participants of the study, while the design of the questionnaire and interviews is discussed in the following section. The key findings of these data are presented in Chapter 4 according to the research questions and themes that occurred from the analysis. Finally, Chapter 5 provides discussion of educational implications generated from the findings, as well as a conclusion of this study.
Chapter 2 – Review of Literature

The nature and scope of the study requires the related literature to be reviewed in a number of areas. Firstly, the chapter reviews some previous studies of parental roles in involvement and participation, with a section discussing the context of Asian perceptions of parental roles in response to the nature of the study. The next section seeks to discuss issues regarding parental conceptions of ability and how it affects musical studies. The final section of the chapter provides brief information on the music education setting in Kuala Lumpur.

Parental Roles in Involvement, Participation and Support

Parental involvement can be as simple as reading a child bedtime stories or as complex as supporting a child’s journey in mastering a musical instrument, and the society to which the parents belong affects what is seen as a ‘good’ level of involvement and guidance (McInerney & McInerney, 2006). Therefore, issues such as belief in their own abilities as parents, cultural settings and educational beliefs might contribute to the different levels of parental involvement (Grolnick, Benjet, Kurowski & Apostoleris, 1997; Hoover-Dempsey & Sandler, 1997; McInerney & McInerney, 2006). To many of those who are involved in education, parents and teachers alike, this matter has seemed straightforward enough: parents, without much doubt, should be involved by taking an active role of participation in guiding and supporting their children. In fact, scholars have found numerous possibilities for parents to be involved in their children’s education, including the desire to fulfil responsibilities as a parent, the sense of self-satisfaction for assisting their children in achieving well in school, and the chances for
involvement provided by the educators (Grolnick et al., 1997). However, in some cases, the parents might acknowledge the value of education and identify parental participation as appropriate but do not involve themselves as a result of the lack of self-efficacy (McInerney & McInerney, 2006). This scenario may possibly happen quite often in music education, as many of the parents who provide their children with music lessons may not have much musical knowledge themselves and might perhaps feel that they are incapable of providing assistance in that area. Even though there seems to be a popular belief that parental involvement is generally desired by most of those involved in the educational field, it is vital to understand that parental involvement and parental participation should not be seen as a unified notion. Parental involvement might not necessarily involve active participation in the child’s music learning process; it is possible for a parent to be actively involved as a non-participating observer (Crozier, 1999; Wolfendale, 1983). Accordingly, the following sections discuss the opinions of teachers and students regarding parental involvement.

**Teachers’ Conceptions of Parental Involvement**

Whilst studies (Bauch & Goldring, 2000; Crozier, 1999) have found that parents stated that they have always done what they could and that teachers never asked for parents’ contribution to their children’s learning, many teachers claimed that involvement of parents is not enough. Another related study (Hulsbosch, 1991) found that much of the teachers’ opinions on parental involvement revolved around the teachers’ self-characterization as a professional, and divided teachers into two categories: high involvement and low involvement. Teachers who fall in the first category tend to see parents as an ally in helping the student in getting an education of better quality, and
would describe parental involvement in positive terms. ‘Low involvement’ teachers would, contrastingly, perceive parents as ‘problematic’ because of the conflict in expectations. Some researchers perceive the relationship between teachers and parents as a form of ‘partnership’, stating that in some ways parents and teachers monitor each other in order to make the best of their children’s education (Crozier, 1998).

**Students’ Perception of Parental Support**

In terms of the students’ benefits gained from parental involvement, support and participation, results from several studies indicated that parental involvement has positive influences in a child’s early music learning experiences as well as the experiences gained later on, and that a determined music student usually does not accomplish levels of proficiency in isolation (Addison, 1990; Davidson, Howe, Moore & Sloboda, 1996; Zdzinski, 1996). Studies showed that support by both teacher and parent would motivate preliminary music making, and for those children who take music lessons and eventually give up, there is significantly less parental and teacher encouragement in their early musical experiences. Continuing music students have a distinctly different musical connection with their parents compared to those who gave up learning, and the original motivation for the persistent students was provided by parents (Cooper 2001; Davidson et al., 1996). By investigating the role of parental influences in the development of their children’s musical ability, it is found that parents who were the most highly involved in lessons and practice in the earliest stage of learning would have children who are most successful in their musical achievement (Davidson, et al. 1996; Zdzinski, 1996). Likewise, successful music students often had parents who were involved in music in one way or another, suggesting that children
who failed to continue with music lessons had parents who were less interested in music and did not change their own levels of involvement in music throughout the period of their child’s learning (Davidson & Borthwick, 2002; Davidson et al., 1996). Students have been found to appreciate help and encouragement from their parents, even though there is a general tendency for the former to desire or attempt to control the amount of parental involvement and participation in their learning (Crozier, 1999).

Therefore, it is apparent that most studies have found that the development of excellence in music cannot be seen as an aspect which relates only to behaviours and interactions of the student and teacher, and the highest levels of musical achievement are seemingly unlikely to be attained without a certain level of involvement, support and participation of parents (Addison, 1990; Cooper 2001; Corenblum & Marshall, 1998; Davidson & Borthwick, 2002; Davidson et al., 1996; Zdzinski, 1996).

**Parental Roles in the Asian Context**

The following review is derived from parental roles in education and childhood in general, in order to extrapolate information which can be linked to the focus of this study. There is a traditional Chinese saying: “Men dominate the outside; women dominate the inside”, which summarises the seemingly sexist Asian ideology of the responsibilities of both genders (Lu, Maume & Bellas, 2000). Traditionally, women are seen as the primary caregivers of children in Malaysia, and it was anticipated that most of the questionnaire respondents of this study would be mothers. Some of the more culture-specific studies found that the mothers in Malaysia were significantly more involved in bedtime schedules, physical well-being, playtime, and singing to their
children when compared to the fathers (Roopnarine, Lu & Ahmeduzzaman, 1989; Kurrien & Vo, 2004; Hossain et al., 2005). Initially the researchers thought that fathers would primarily be play partners, but it was found that the mothers were not just the primary caregivers to children, they also engaged in more play with the young (Roopnarine et al., 1989; Kurrien & Vo, 2004; Hossain et al., 2005). It is important to note that despite the different levels of involvement, both parents of Malaysian children were found to be similarly inclined to be involved with their children regardless of the child’s gender. In addition, the effects of modernization on the roles of parental involvement in Malaysia are still relatively unknown. With more and more women becoming working mothers, it is unclear how the care-giving domains and extent of Malaysian mothers and fathers are changing, and how it could influence parental roles in musical activity (Hossain et al., 2005).

**Parental Conceptions of Effort and Musical Ability**

Perceptions regarding their children help parents regulate their own parenting behaviours (Hess et al., 1980), and numerous studies have been conducted to examine the effects of conceptions of ability on children’s learning (Austin, Renwick & McPherson, 2006; Dweck, 1986; Gordon, 1979; Hallam & Prince, 2003; Stevenson et al., 1990). The conception of ability in music is not a new area of interest: early studies (Laszlo, 1969; Stanton, 1936) stated that high musical ability was largely perceived as having a ‘good ear’ for music. However recent research has challenged the aural-dominated theory, stating that cultural, social and individual differences contribute to the construction of musical ability (Hallam & Prince, 2003), and musical ability should not be seen as a single concept but a series of aptitudes that involve areas such as aural
skills, performance levels, memorisation capacity, sight reading skills, and learning abilities (Hallam, 1998a; McPherson, 1996). However, there is much debate regarding the extent to which musical ability is innate or nurtured (Hallam & Prince, 2003). On the one hand, based on research in genetic theories, Ceci (1990) found that genetics could potentially affect the perception of the environment, which makes it difficult to ascertain the effects of nature and nurture on ability. Gordon (1979) stated that the level of innate musical ability in a child would not be possible to heighten but appropriate education could nurture this innate ability up to the age of 9. In addition, some researchers stated that the general public accepts that everyone possesses a certain level of competence in music, similar to the capacity for language (Blacking, 1971; Hallam & Prince, 2003).

When it comes to the learning and teaching of music, one of the important aspects of the process is the discussion of the importance of ability versus effort in determining achievement (Dweck, 1986). Previous studies (Ames et al., 1977; Dweck, 1986) have determined that personal goals affect the level of satisfaction with achievement outcomes, whether it would be based on ability or the amount of effort put forth. Ames et al. (1977) found that children who value learning goals tend to put more emphasis on effort when it comes to success or failure, whereas children with a more competitive nature would value the degree of ability and luck that they possess. Conceptions of ability are also perceived to affect learning behaviours of children, and with the general public more inclined to think that musicians are born not made (Austin, Renwick & McPherson, 2006; Freedman-Doan et al., 2000), the question remains whether a parent
would still provide music education if they perceive their child as having low ability in music.

In some Asian cultures, the most pervasive belief is perhaps the idea of effort, as opposed to ability, being the key to success and accomplishments (Li, 2001; Stevenson et al., 1990). One of the most important teachings that exist in the Chinese culture is Confucianism, which emphasises the malleability of the human behaviour and abilities, believing that the more effort one exerts on a task, the more successful the outcome will be (Munro, 1969; Watson, 1967). The notion of ‘steadfastness’, which permeates a number of Asian models of learning, refers to the belief that knowledge and ability cannot be obtained straightaway but accumulated gradually over a long period of time¹ (Li, 2001). Therefore, most Asian parents are more inclined to believe that effort can overcome the lack of ability, and lack of success is often associated with failure in exerting maximum effort rather than the lack of innate ability or personal and environmental disadvantages (Stevenson et al., 1990). In addition, most Asian models of learning and teaching believe that one’s level of intelligence has little to do with success, and students should be able to achieve success if they exert determination and effort (Li, 2001). Some cross-cultural research also indicated that Asian mothers place greater importance on effort compared to their Western counterparts: American mothers were found to place greater emphasis on ability while Chinese and Japanese mothers believed that children should be able to achieve success if they work hard enough (Li, 2001; Okagaki & Frensch, 1998; Stevenson et al., 1990). The integrated information

¹ An ancient Chinese phrase, “You can shape a metal pole into a needle if you are steadfast enough”, is very often used in promoting the benefits of perseverance.
from the literature suggests that what is perceived by Western societies as an ‘innate ability’, such as memorisation skill, would be perceived by some Asian parents as part of the achievement: being able to acquire substantial memory skills through prolonged practice and determination (Li, 2001). The literature also suggests that greater emphasis is put on the learning process as opposed to the achievement itself, since teaching theories evolved around the notion of determination, perseverance and effort (Li, 2001).

Music Education in Malaysia

While music is generally highly valued in Malaysia, it is considerably underrated in terms of school-based education (Shah, 2006). For most public schools, music education is only provided at the primary school stage, which probably encouraged the growth in private music learning studios. In terms of secondary schools, the music syllabus is only provided in a number of selective schools throughout Malaysia, even though most schools would have brass bands, school orchestras, traditional music groups (Chinese orchestras, Malay gamelan groups) and choirs as a part of extra-curricular activities. The Malaysian Education Planning and Research Division’s study concluded that most parents, regardless of educational status, see public school music education as beneficial to children (Ghazali, 2006). The study was conducted all through Malaysia, and most children stated that they enjoy their music class in schools. Regardless of that, many Malaysians consider music to be merely entertainment, even though it is very much a part of their lives, and the low priority on music learning in schools might have contributed to such views (Shah, 2006). Additionally, the public recognition of music, as well as the other arts, does not translate into acknowledgment of music as a basic subject. In Malaysia, music is ranked close to the lowest in
educational precedence when matched against other subjects, particularly the sciences, and a large number of people, including those who achieved high levels of education and even a fondness for music, do not value the importance of studying music (Shah, 2006).

The private music education sector in Malaysia, being the key area on which this study is focused upon, is heavily dominated by a number of syllabuses offered by foreign music examinations boards (Tye, 2004). The most popular boards include the Associated Board of the Royal Schools of Music (ABRSM), Trinity College of Music, the Australian Guildhall, the Australian Music Examination Board, and the Yahama School of Music (Ross, 2002; Shah, 2006). With the ABRSM taking the lead as the most well-known music examination board, these music boards have a fundamental role in the dissemination of music examinations, which cultivate a seemingly examination-oriented culture that permeates the private music education in Malaysia (Ross, 2002; Tye, 2004). To most Malaysians, the exposure and learning of Western music – art music, in particular – is often seen as an act of ‘high-culture’, and it seems that the learning of a Western instrument via private music schools is seen to elevate one to a higher social status (Ross, 2002; Tye, 2004). This might be due to the fact that a large amount of money that needs to be spent to provide a child with private music education, indirectly indicating that the parents in questions would have to be from the upper or middle-class sector, thus making private music education seem like a privilege and luxury in Malaysia (Ross, 2002; Shah, 2006; Tye 2004).
The reviewed literature regarding Malaysia’s music education scene suggests that although most parents stated that they have minimal knowledge of music, they are still keen to pay attention to their children’s music education in terms of assessment outcomes (Ross, 2002). In addition, results from previous studies (Ghazali, 2006; Shah, 2006) reported that music is highly valued as a source of enjoyment and entertainment, but a majority of the public see music education as of minimal importance. By connecting various aspects of information obtained from the related literature, this study seeks to contribute to the area of study by exploring the reasons behind parents’ initiation of music lessons and their beliefs regarding music education, taking into account the aspects of Asian parental roles and their culturally-influenced conceptions of ability. Since some previous studies tend to focus mainly on a specific method of research, the following chapter addresses the mixed methodological design which forms the basis of this study, in an attempt to address the related issues by using both quantitative and qualitative methods.
Chapter 3 – Methodology

This study, using both quantitative and qualitative research methods, was conducted in two stages. Stage one involved a distribution of questionnaires to parents, while stage two was comprised of semi-structured interviews with parents and music teachers. The questionnaire and interview questions are derived from the research questions.

Mixed Methods Research

Mixed methods research involves theoretical hypotheses that form the basis for data collection and analysis, combining qualitative and quantitative approaches in the study (Creswell & Plano Clark, 2007). This approach is used in the methodological design of the study to achieve triangulation. Triangulation in studies uses various perceptions to “clarify meaning, verifying the repeatability of an observation or interpretation” (Stake, 2000, p.443). In this case, the study is designed with a mixed methods approach to achieve data triangulation (use of a variety of data sources) and methodological triangulation (use of more than one method in studying a research problem) in order to strengthen the validity and reliability of the results (Tashakkori & Teddlie, 1998).

Participants

Questionnaire Participants

The recruitment process involved approaching private music studios and teachers who operate independently in Kuala Lumpur, Petaling Jaya, Kajang, Puchong, Subang Jaya
and Serdang (see Appendix A). The purpose of the study and ethical implications were thoroughly discussed with the person in charge before the questionnaire was distributed to them. Through purposive and convenience sampling, 20 copies of the questionnaire were given to each independent teacher and 30 for private music studios, which they could then distribute to parents who expressed interest in participating in this study. The questionnaire phase generated a 74% response rate.

The demographic data indicated that the questionnaire respondents were generally Chinese Malaysians residing in Kuala Lumpur and living in a westernised Malaysian culture. The parents’ ages range from 22 to 64, with 72% of the respondents from the Chinese community, 19% of Malay heritage and 9% of Indian ethnicity. Ghazali (2006) noted that the majority of children who are involved in studio music learning were Chinese. Although thorough efforts were made to recruit Malaysians of all ethnicities, the majority of returned responses are still mainly Chinese.

The respondents were primarily female, with only 33% of male respondents out of the total of 119. Although no gender preference was recommended during the distribution of questionnaires, some fathers felt reluctant to complete them, simply stating (when they were presented with the questionnaire) that the mothers would know more about the children. As discussed in the literature review section, the gender roles in parenting are very distinguished from one another in most Asian countries, and it is very normal for the mother to be in charge of every aspect of the child’s well-being while the father acts as the sole bread winner of the family. It is quite interesting that this phenomenon was evident in the parents’ decisions in filling in questionnaires.
Interview Participants

Eleven participants were sought for individual and paired semi-structured interviews (see Table 1). The participants included parents and music teachers from various backgrounds and thus provided sufficient qualitative data to supplement those collected from the questionnaires. Through purposive and convenience sampling, the participants were sought by either approaching those who have extensive knowledge and experience in the field, or by self-nomination. Participants were able to self-nominate by using the final sheet attached to the questionnaire and leave their contact information on the sheet. Interestingly, half of the interview respondents were self-nominated, indicating a desire to share information and openness for discussion of their experiences.
Table 1. List of Interviewees

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Role</th>
<th>No. of children involved in studio music learning</th>
<th>Period of teaching (Teachers only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>May</td>
<td>Mid 50s</td>
<td>Mother</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Daniel</td>
<td>Mid 50s</td>
<td>Father</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Linda</td>
<td>Early 40s</td>
<td>Mother</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Susan</td>
<td>Late 30s</td>
<td>Mother</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Wilson</td>
<td>Late 30s</td>
<td>Father</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Mary</td>
<td>Early 30s</td>
<td>Mother</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Paul</td>
<td>Mid 50s</td>
<td>Father, school and private music teacher</td>
<td>2</td>
<td>&gt; 35 years</td>
</tr>
<tr>
<td>Mindy</td>
<td>Early 40s</td>
<td>Mother, owner of private music studio</td>
<td>2</td>
<td>&gt; 25 years</td>
</tr>
<tr>
<td>Sarah</td>
<td>Mid 30s</td>
<td>Mother, private music teacher</td>
<td>2</td>
<td>&gt; 15 years</td>
</tr>
<tr>
<td>Nick</td>
<td>Early 20s</td>
<td>Private music teacher, local high school harmonica coach</td>
<td>2</td>
<td>&gt; 5 years</td>
</tr>
<tr>
<td>Ken</td>
<td>Early 20s</td>
<td>Private music teacher, president of Chinese orchestra in local university</td>
<td>2</td>
<td>&gt; 5 years</td>
</tr>
</tbody>
</table>

*Note.* Shading denotes interviews that were done in pairs. The interviewees’ names have been replaced with pseudonyms.
Materials and Procedures

Stage 1 – The Questionnaire

Quantitative research tends to favour research with larger numbers (Denscombe, 1998). A representative sample allows for the use of inferential statistics, which can lead to statistically reliable use of the data and hence generate some level of generalisation to a population. Inferential statistics infer characteristics of a population by deriving the characteristics of a sample, and therefore the study aimed to reach as many questionnaire respondents as possible (Howell, 2008). The questionnaire was designed according to Burns’ (2000) descriptive survey model, and some previous related research (Ghazali, 2006; Ross, 2002). It sought to estimate as precisely as possible the parental beliefs, opinions and expectations toward music education in Kuala Lumpur. According to Burns (2000), the strength of the survey method would appear to be that it is one of the most useful techniques available to obtain information on beliefs, attitudes and motives, and capable of collecting data in large quantities in a small period of time. The most important aspect however, for the purpose of the study, is that the use of questionnaires is amenable to statistical analysis and thus can enable the testing of hypotheses (Burns, 2000). The use of 5-point Likert scale questions in the questionnaire enables comparisons of individuals to be made, and correlations between items were analysed and discussed.

The questionnaire, made up of 48 items, is compiled in accordance with the proposed research questions of this study. The Mandarin version of the questionnaire (See Appendix F) was sent to Mr. Cheong Foo Law (See Appendix G), a Malaysian
Lecturer for Chinese Language, to indicate errors in translation, which were then corrected. Both language versions of the questionnaire are identical in meaning and are divided into the following sections:

**Section 1: Demographic Information**

This section of the questionnaire is designed for the purpose of descriptive statistics, asking a series of questions in order to determine the participants’ basic personal information.

**Section 2: Parents’ Own Involvement in Music**

This section of the questionnaire was designed for parents to rate their own involvement in musical activities. Among the 119 returned questionnaires, only nine participants were professionally involved with music. Table 2 provides an overview of the musical involvement of the questionnaire participants:

<table>
<thead>
<tr>
<th>Questionnaire Item</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>I listen to music often</td>
<td>3.7</td>
<td>1.0</td>
</tr>
<tr>
<td>I have very little training in music</td>
<td>3.4</td>
<td>1.5</td>
</tr>
<tr>
<td>I enjoy singing</td>
<td>3.2</td>
<td>1.1</td>
</tr>
<tr>
<td>I enjoy going to concerts and music performances</td>
<td>3.1</td>
<td>1.1</td>
</tr>
<tr>
<td>I do not have time for music</td>
<td>2.9</td>
<td>1.2</td>
</tr>
<tr>
<td>I enjoy performing</td>
<td>2.5</td>
<td>1.1</td>
</tr>
<tr>
<td>I know a lot about music</td>
<td>2.3</td>
<td>1.1</td>
</tr>
</tbody>
</table>

*Note. The mean is derived from a 5-point Likert scale (1 = Not at all true of me; 5 = Very true of me)*

As outlined in Table 2, most questionnaire participants had very little training in music, and the musical activity on which they spend most time is listening to music – an
activity which does not require much musical knowledge to enjoy. Most respondents did not feel comfortable to perform in front of an audience, and some admitted that they were too busy to have extra time for musical activities. Most respondents had two to three children and had at least one child actively involved in music lessons.

Section 3: Attitudes toward Children’s Music Learning

This section made up a major portion of the questionnaire, with questions aiming to explore the reasons behind the parents’ act of providing music learning. Table 3 lists the questionnaire items and the dimensions that form the Parental Reasons Questionnaire (PRQ), which was designed according to personal experiences and previous conversations with music teachers in Kuala Lumpur as well as information obtained in the literature review. In relation to this, the Parental Beliefs Questionnaire (PBQ) was designed to explore the parents’ beliefs on music learning, for the purpose of measuring parental beliefs on various aspects of their children’s music learning (See Table 4). In addition to scaled items, the questionnaire also included a few open items at the end of the questionnaire to ensure that the participants were able to provide answers with minimum restraint if they wished to do so (See Appendix E).

The questionnaires were piloted on a few members of the respective ethnic groups to validate appropriate use of grammar and words, and to reveal potentially confusing and problematic questions that might exist in the questionnaire (Burns, 2000). A sheet requesting for self-nominated interviewees was attached at the end of the questionnaire, and a Participant Information Statement (See Appendix C) was affixed to every questionnaire distributed.
Table 3 Parental Reasons Questionnaire (PRQ) Items

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Item</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well Rounded</td>
<td>My reason for providing my child with private music learning is to provide a well-rounded education.</td>
<td>Well Rounded</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that there is insufficient music learning in schools.</td>
<td>Insufficient</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that I want my child to have an extra skill compared to his/her peers.</td>
<td>Extra Skill</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that I want to maximise my child’s potential in every area of study</td>
<td>Maximise</td>
</tr>
<tr>
<td>Education</td>
<td>My reason for providing my child with private music learning is to provide my child with the enjoyment and satisfaction of playing a music instrument.</td>
<td>Enjoyment</td>
</tr>
<tr>
<td>Nurture</td>
<td>My reason for providing my child with private music learning is to nurture his/her music ability.</td>
<td>Nurture</td>
</tr>
<tr>
<td>Enjoyment-based</td>
<td>My reason for providing my child with private music learning is to provide my child with the enjoyment and satisfaction of playing a music instrument.</td>
<td>Enjoyment</td>
</tr>
<tr>
<td>Talent</td>
<td>My reason for providing my child with private music learning is that I see musical talent in my child.</td>
<td>Talent</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that musical talent runs in the family.</td>
<td>Inheritance</td>
</tr>
<tr>
<td>Non-musical</td>
<td>My reason for providing my child with private music learning is to keep him/her occupied.</td>
<td>Occupy</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is to provide him/her with a musical training that I missed out on.</td>
<td>Missed Out</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that the other parents are doing it for their children.</td>
<td>Keeping Up with Joneses</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that I heard that children who learn music behave better.</td>
<td>Behave</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that I heard that learning music might help a child study well in maths and science.</td>
<td>Maths Science</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that it might be a possible career option for him/her.</td>
<td>Career</td>
</tr>
<tr>
<td></td>
<td>My reason for providing my child with private music learning is that my child requested for lessons.</td>
<td>Request</td>
</tr>
</tbody>
</table>

Note. All listed items were measured on a 5-point Likert scale (1= Not at all true of me; 5= Very true of me)
<table>
<thead>
<tr>
<th>Dimension</th>
<th>Item</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well Rounded Education</td>
<td>My child’s private music learning is important.</td>
<td>Important</td>
</tr>
<tr>
<td></td>
<td>My child’s private music learning is as important as any other subjects.</td>
<td>Important Part</td>
</tr>
<tr>
<td></td>
<td>Private music learning is an important part of a well-rounded education.</td>
<td>Important As</td>
</tr>
<tr>
<td></td>
<td>A child’s education is not complete without private music learning.</td>
<td>Complete Education</td>
</tr>
<tr>
<td>Utility Value</td>
<td>My child’s private music learning is useful.</td>
<td>Useful</td>
</tr>
<tr>
<td>Enjoyment-based</td>
<td>My child’s private music learning is enjoyable.</td>
<td>Enjoyable</td>
</tr>
<tr>
<td>Talent vs. Effort</td>
<td>My child’s private music learning is something that requires a certain amount of talent.</td>
<td>Requires Talent</td>
</tr>
<tr>
<td></td>
<td>To perform well in music, being born with talent is very important.</td>
<td>Talent Important</td>
</tr>
<tr>
<td></td>
<td>Hard work is more important than talent for musical success.</td>
<td>Pro-Effort</td>
</tr>
<tr>
<td></td>
<td>My child’s private music learning is something that requires great effort</td>
<td>Great Effort</td>
</tr>
<tr>
<td>Lifestyle</td>
<td>My child’s private music learning is expensive.</td>
<td>Expensive</td>
</tr>
<tr>
<td></td>
<td>My child’s private music learning is time consuming.</td>
<td>Time Consuming</td>
</tr>
<tr>
<td>Self-Involvement</td>
<td>I am very involved in my child’s studio music education.</td>
<td>Involved</td>
</tr>
<tr>
<td></td>
<td>I listen to my child’s music practice all the time.</td>
<td>Practice Listen</td>
</tr>
<tr>
<td></td>
<td>I bring my child to music performances as often as possible.</td>
<td>Attend Concerts</td>
</tr>
<tr>
<td></td>
<td>A child needs parental guidance in his/her music learning</td>
<td>Parental Guidance</td>
</tr>
<tr>
<td>Music Certificates</td>
<td>I think that it is very important for my child to successfully obtain music examination certificates.</td>
<td>Cert Important</td>
</tr>
<tr>
<td></td>
<td>I think that having a Grade 8 music examination certificate is very important</td>
<td>G8 Cert Important</td>
</tr>
</tbody>
</table>

*Note. All listed items were measured on a 5-point Likert scale (1= *Not at all true of me*; 5= *Very true of me*)*
Stage 2 – Semi-structured interviews

The disadvantages of Stage 1 (questionnaire) might include one or more of the following: ambiguous information which cannot be followed up, the respondents’ motivation to complete the questionnaire remains unknown, and the possibility of misinterpretation of questions by the respondents (Burns, 2000). In order to strengthen the validity and reliability of this study, semi-structured interviews were conducted with parents and music teachers who volunteered to participate. In this respect, the notion of between-methods triangulation bridges the issues of reliability and validity (Cohen, Manion & Morrison, 2000). Between methods triangulation is achieved, in this case, by using a mixed-methods approach within one study (Delamont, 1992; Cohen et al., 2000). Maximum effort was shown to ensure that the investigator’s own opinions, bias, attitudes and expectations would not influence the quality of the data obtained from the interviews. In addition, the interview questions took the basis of an iterative design, where some questions were asked twice in different ways, to ensure that no new information is likely to emerge and that the question has been thoroughly answered (Grbich, 2007).

Interview questions were carefully devised, taking the participants’ social and ethnic background into account and to minimise biased prompting and probing. The sequence of the questions was formulated to ensure a smooth flow and to put the interviewee at ease. The interviews were conducted in locations that were mutually convenient for the participants (for example music studios, cafes, libraries, restaurants) in either of the following languages according to the interviewee’s preference: English, Mandarin,
Cantonese or Malay. On average, the interviews ran for half an hour and depended on how much time the interviewee was willing to spend.

By using Consent Forms (see Appendix D), permission was obtained from each participant before any interview session commenced. Audio recordings, solely for the purpose of data collection and transcription, were made during interviews with permission and full awareness of the participants. Selected interview material was transcribed, coded and integrated (Delamont, 1992; Strauss & Corbin, 1990). During the transcription process, the demographic data of the interviewees were listed and divided into teachers, parents and those who held both roles. Selective transcription was opted to minimise time consumption and to place the focus on issues which are related to the area of study. The transcriptions were then examined using open coding, which involves the process of analysing concepts, identifying and developing them according to their dimensions (Strauss & Corbin, 1990). This was done by extracting similar themes which occurred in the interviews.
Chapter 4 – Discussion of Results

The results of this study have been classified into four main sections: factors influencing parental support, the effects of parents’ own involvement in music, associations between various parental attitudes and parental beliefs regarding musical talent. The collected data have been analysed in reference to the research questions and presented in order to show relationships between the perceptions of the parents and teachers involved in this study.

Factors Influencing Parental Support

A key purpose of this study was to investigate the relative strength of various proposed reasons parents in Kuala Lumpur might enrol their children in music lessons. As mentioned in the PRQ section (See Table 3), parents were asked to rate a series of musical- and non-musical-related reasons for providing their child with private music lessons. In descending order, Table 5 lists the reasons behind parents’ commencement of their children’s music learning:
Table 5 Reasons for Providing Private Music Lessons

<table>
<thead>
<tr>
<th>Label</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>For a well-rounded education</td>
<td>4.1</td>
<td>.9</td>
</tr>
<tr>
<td>For musical enjoyment</td>
<td>4.1</td>
<td>.9</td>
</tr>
<tr>
<td>To nurture musical ability</td>
<td>4.0</td>
<td>.9</td>
</tr>
<tr>
<td>To maximise my child’s potential</td>
<td>3.8</td>
<td>1.0</td>
</tr>
<tr>
<td>I want my child to have an extra skill when compared with peers</td>
<td>3.7</td>
<td>1.1</td>
</tr>
<tr>
<td>I see musical talent in my child</td>
<td>3.4</td>
<td>1.0</td>
</tr>
<tr>
<td>Learning music makes a child behave better</td>
<td>3.3</td>
<td>1.2</td>
</tr>
<tr>
<td>Music is a potential career for my child</td>
<td>3.2</td>
<td>1.1</td>
</tr>
<tr>
<td>Insufficient music learning in schools</td>
<td>3.1</td>
<td>1.3</td>
</tr>
<tr>
<td>Music learning helps with maths and science abilities</td>
<td>3.0</td>
<td>1.3</td>
</tr>
<tr>
<td>My child requested for lessons</td>
<td>3.0</td>
<td>1.3</td>
</tr>
<tr>
<td>I missed out on music learning as a child</td>
<td>3.0</td>
<td>1.4</td>
</tr>
<tr>
<td>I want to keep my child occupied</td>
<td>3.0</td>
<td>1.2</td>
</tr>
<tr>
<td>Other parents are doing it</td>
<td>2.4</td>
<td>1.3</td>
</tr>
<tr>
<td>Musical talent runs in the family</td>
<td>2.3</td>
<td>1.1</td>
</tr>
</tbody>
</table>

Note. The mean is derived from a 5-point Likert scale (1 = Not at all true of me; 5 = Very true of me).
See Table 3 for full description of the labels.

As outlined in Table 5, most parents believed that a well-rounded education is the reason for providing music lessons. This item is closely followed by Enjoyment (I just want my children to enjoy playing an instrument) and Nurture (I want to nurture my child’s musical ability), the items that have ‘motherly’ attributes: having the desire to nurture their children’s musical ability and to provide their children with pure enjoyment of music. These top-rated items are closely followed by the ones that are more competitive in nature: to maximise their children’s potential and hoping that their children would have an extra skill when compared to peers. The reasons that had the lowest rating were the ones that some parents might feel uncomfortable acknowledging: using music lessons to occupy their children and providing lessons just because other
parents are doing it. In addition, item Missed Out (I provided music lessons because I missed out on music education as a child) was hypothesised to be one of the popular reasons for parents to initiate their children’s music learning. However the generated mean (3.0) is rather low compared to the ‘motherly’ items.

**The Notion of ‘Well-Roundedness’**

As outlined in Table 5, most parents believed that a ‘well-rounded’ education is the reason for providing music lessons. In this case, music education seemed to be perceived as something that would contribute to the general education of a child. Both parents and teachers seem to have a similar idea of a ‘well-rounded’ education, stating during interviews that it enables the child to “learn a little bit of everything”; to have some basic skills in every subject area. However, some teachers thought that the notion of a ‘well-rounded’ education is self-contradictory, since some parents tend to place more importance on school work compared to music learning. One of the interview participants, a principal of a private music learning centre and mother of two children, provided her explanation:

Mindy: The term ‘well-rounded’ education itself is self-contradictory since there should be as much importance placed on music if it is truly ‘well-rounded’, instead of placing the least importance on music compared to schoolwork.

Paul, a music teacher and father of two high school children, expressed similar opinions even though he taught in a public school:

Paul: We always hear parents telling their children: “Finish all your schoolwork before you practise your piano –”
It has been taken into account that while the ‘well-rounded education’ item listed in Table 5 received the highest rating, the item itself – My reason for providing my child with private music learning is to provide a well-rounded education – might appear as a ‘motherhood statement’ to the questionnaire participants and might make it difficult for them to rate it otherwise. Therefore, by connecting that item with parents’ opinion of the importance and priority of music lessons, it is apparent that some participants might have been misled by the ‘motherhood statement’ attributes carried by this item.

The Nurturing Competitors

As can be seen in Table 6, it is perhaps not surprising to find that the more ‘motherly’ items correlate with each other ($r = .26 \text{ to } .67$): Well Rounded, Nurture, Enjoyment and Career (See Table 3, for full item descriptions). Parents who initiated music lessons with an aim of providing a well-rounded education for their children also intended to nurture their child’s musical ability and to provide the enjoyment of playing a musical instrument. The Career item is seen as a ‘motherly’ gesture in this case, as it seems that parents who thought of planning for their children’s future career could be quite protective of their children: hoping that their children would have more chances of surviving in the society. However, an interesting finding was observed: the items that also correlate significantly with these ‘motherly’ reasons are those which have a more competitive nature: wanting their child to have an extra skill when compared to their peers, hoping to help their mathematics and science achievements and to maximise their children’s potential in every area of study. Instead of shielding their children from harm and being prepared to accept the children as they are, it seems that parents that are nurturing and protective would also want their children to have maximum potential in
music and are prepared to finance their children’s music learning just so that the children can have an extra skill in comparison to other children. This is quite a surprising finding since, at the outset of the study, it was hypothesised that parents that are very protective and nurturing would not mind if their children have one skill less when compared to peers. Perhaps in return for all the financial and emotional support, parents might have hopes in that their children would be able to stand out and be more successful when compared with other children.

The Musical Toolbox

By connecting and cross-referencing both qualitative and quantitative data collected for the study, parents were found to ‘utilise’ music lessons in very interesting ways, and in many cases those music lessons were valued for non-musical traits. The following sections discuss how parents, both consciously and unconsciously, see music lessons as ‘tools’ for achieving other purposes.

Keeping the Kids Occupied: Music as the babysitter

Even though the item ‘Career’ (I provide music education so that my child has a possible future career) in Table 5 rated much higher than the item ‘Occupy’ (I just want to occupy my children using music lessons), most parents that participated in interviews did not advocate the idea of long-term aims for their children’s music education, and the important decisions of sending a child for tertiary music education only emerge when the child progresses into higher levels of music training.

Figure 1 indicates that a large number of parents who participated in the questionnaire agreed that early music lessons were provided to fill up the children’s free time:
Table 6 Correlations between Parental Reasons Questionnaire (PRQ) Items

<table>
<thead>
<tr>
<th>PRQ Item</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Well Round</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Nurture</td>
<td>.39*</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Missed Out</td>
<td>-.04</td>
<td>-.16</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Enjoyment</td>
<td>.22*</td>
<td>.48*</td>
<td>-.05</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Occupy</td>
<td>-.07</td>
<td>-.20*</td>
<td>.23*</td>
<td>-.02</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Keeping Up</td>
<td>-.14</td>
<td>-.26*</td>
<td>.17</td>
<td>-.27*</td>
<td>.47*</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Request</td>
<td>.08</td>
<td>.19*</td>
<td>-.16</td>
<td>.02</td>
<td>-.16</td>
<td>-.23*</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Extra Skill</td>
<td>.31*</td>
<td>.26*</td>
<td>.02</td>
<td>.12</td>
<td>.18</td>
<td>.10</td>
<td>.18</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Talent</td>
<td>.05</td>
<td>.46*</td>
<td>-.09</td>
<td>.22*</td>
<td>-.16</td>
<td>-.26*</td>
<td>.50*</td>
<td>.23*</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Maths and</td>
<td>.23*</td>
<td>-.02</td>
<td>.15</td>
<td>-.15</td>
<td>.32*</td>
<td>.33*</td>
<td>-.18</td>
<td>.18</td>
<td>-.002</td>
<td>.57*</td>
<td>–</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Maximise</td>
<td>.33*</td>
<td>.24*</td>
<td>-.03</td>
<td>.06</td>
<td>.24*</td>
<td>.14</td>
<td>.01</td>
<td>.28*</td>
<td>.23*</td>
<td>.39*</td>
<td>.45*</td>
<td>–</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. Inheritance</td>
<td>.06</td>
<td>-.01</td>
<td>-.12</td>
<td>-.04</td>
<td>.09</td>
<td>.03</td>
<td>.22*</td>
<td>.01</td>
<td>.30*</td>
<td>.17</td>
<td>.23*</td>
<td>.24*</td>
<td>–</td>
<td></td>
</tr>
<tr>
<td>14. Career</td>
<td>.16</td>
<td>.44*</td>
<td>-.003</td>
<td>.23*</td>
<td>-.08</td>
<td>.06</td>
<td>.18*</td>
<td>.32*</td>
<td>.28*</td>
<td>.15</td>
<td>.05</td>
<td>.27*</td>
<td>.04</td>
<td>–</td>
</tr>
<tr>
<td>15. Insufficient</td>
<td>.04</td>
<td>.17</td>
<td>-.06</td>
<td>.10</td>
<td>.04</td>
<td>.06</td>
<td>.17</td>
<td>.21*</td>
<td>.13</td>
<td>.02</td>
<td>-.13</td>
<td>.06</td>
<td>.04</td>
<td>.35*</td>
</tr>
</tbody>
</table>

Note. * = p < .05
During an interview session, one parent stated that musical knowledge and value was not the first priority for music lessons, and it was just an alternative activity for her son while she was heavily pregnant with her second child:

May\(^2\): I let [my child] study music because it became too much trouble to take him to art lessons.

Some teachers also found that parents see music lessons as a tool for occupying the children during their free time instead of initiating music lessons purely for musical value:

\(^2\) See Table 1 for brief description of interviewee’s background information.
Paul: Most parents would want their children to have some form of hobby amidst their busy schoolwork.

Mindy: I think most of the parents just want their children to have something to do, to pass their time.

Having taught individual music classes for more than 25 years, Mindy also expressed the view that it is common to see some parents request that they would like their children to start and finish music learning as fast as possible to avoid the country’s major exams:

Mindy: Most of the parents would hope that their children can pick up music as fast as possible and finish as soon as possible before their [nationwide] exams.

Since children are mostly preoccupied during major examination periods, this might further determine that music was being used as a “babysitting” tool: to keep the children occupied when they have too much free time. In Malaysia, nationwide examinations like the U.P.S.R (Primary School Education Examination), the P.M.R. (Lower Secondary Certificate) and the S.P.M. (Secondary School Certificate, Australian Year 10 equivalent) and the S.T.P.M. (Higher Secondary School Certificate, Australian Higher School Certificate equivalent) mark the milestones of a student who is enrolled in the Malaysian public education system (Private schools would have more examinations); Mindy asserted that it is normal for Malaysian children to postpone their music studies for a year to concentrate on the examinations. In this case, music is no longer being seen as just as important as any other subjects, which relates to the fact that music as one of the components of a ‘well-rounded’ education is self-contradictory. This is also related to the fact that music lessons have been used as a means of
babysitting for some parents in Kuala Lumpur since it is not being regarded as important as it should be. Mindy also stated that the music teachers found it difficult to object to the students’ and parents’ wishes. Perhaps this phenomenon might be connected to the idea that music was seen as a pastime or a babysitting tool, rather than valued for the knowledge and experiences it can provide.

“Children who learn music behave better”: Music as a tool for discipline

Robertson (2007) explored the perceptions of adolescent boys regarding music participation and social behaviour, and found that participating in musical activities might discourage adolescents to be involved in antisocial behaviours and may promote social acceptance. Even though the ‘Behaviour’ item did not receive a high rating as a reason for providing children with music learning (see Table 5), a number of parents who participated in this study stated that they have heard that children who learn music would have better behaviours, even though they are not certain where the theory came from:

Wilson and Susan: We have heard that a child who learns music would behave better – But [we] don’t know where [we] heard it from.

Linda: I believe that a child who learns music would never become bad\(^3\) … It helps with a child’s temper and nature; I feel that my children are different [when compared to other children, because my children learn music].

---

\(^3\) Linda used the Chinese word ‘huai’, meaning ‘bad’. In this case, the English interpretation of the word should be ‘disobedient’ or ‘naughty’.
In Kuala Lumpur, good behaviour in a child is often connected with issues regarding discipline, and Asian parents are would normally define a ‘good’ child as being obedient, gentle-natured and self-controlled (Hess et al., 1980). Perhaps connected in some ways, some parents thought that music itself serves as a tool for discipline although they could not explain why it is so:

Wilson: Music is good for the children to develop themselves in terms of discipline –

Mindy, who has extensive experience of teaching piano, attempted to give an explanation for this phenomenon:

Mindy: [Music learning] gives the children the training of discipline through accuracy in score-reading and articulations [in fingering]… The accuracy and precision requirements in music learning can be quite difficult to achieve.

In other words, it seems that Mindy thought that score-reading and technical practices, which are largely important when it comes to learning a musical piece, can affect children’s temperament, making them more patient and calm.

The Act of High Culture: Music as a Status Symbol

As mentioned in the literature review, Malaysia’s private music education is largely dominated by foreign music examination boards, and to most Malaysians, the exposure to and learning of Western art music are often seen as an act of ‘high-culture.’ This suggests that the learning of a Western instrument via private music schools would elevate one to a more refined social status (Ross, 2002; Tye, 2004). Interestingly, Nick,
a young teacher who participated in one of the interviews felt that the trend was very apparent:

Nick: Some parents believe that letting their children study music would make them high-class\(^4\) since music education (in Malaysia) is seen as a hobby that only the well-off can enjoy.

A number of parents who participated in the interviews stated that a large amount of money needs to be spent to provide their children with a private music education, which indirectly points out that the parents in question would have to be from the upper or middle-class sector, making private music education seem like a privilege and luxury in Malaysia (Ross, 2002; Shah, 2006; Tye 2004).

**Parental Beliefs about Music Learning**

As mentioned previously, parents were requested to rate their beliefs about various aspects of music learning for the PBQ (See Table 4, p. 26). As listed in the PBQ, several dimensions were outlined for the questions, and several of them related to those listed in the Parental Reasons Questionnaire (See Table 3, page 25), in particular the ‘Well Round Education’ and ‘Talent’ dimensions. Table 7 outlines the mean for each Parental Beliefs Questionnaire item in descending order:

---

\(^4\) Nick used the English words ‘high class’ during the interview. In Malaysia, this particular English phrase is generally perceived as ‘of higher social standard/status’, or simply being richer when compared to the larger community.
Table 7 Parental Beliefs in Music Learning

<table>
<thead>
<tr>
<th>Label</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning music requires great effort</td>
<td>4.1</td>
<td>.9</td>
</tr>
<tr>
<td>Music education is useful</td>
<td>4.1</td>
<td>.8</td>
</tr>
<tr>
<td>Music learning requires more effort than talent</td>
<td>4.0</td>
<td>.9</td>
</tr>
<tr>
<td>Music education is important</td>
<td>3.9</td>
<td>.8</td>
</tr>
<tr>
<td>Music education is an important part of a well-rounded education</td>
<td>3.7</td>
<td>.9</td>
</tr>
<tr>
<td>Music learning is expensive</td>
<td>3.7</td>
<td>1.0</td>
</tr>
<tr>
<td>I listen to my child practice</td>
<td>3.6</td>
<td>1.0</td>
</tr>
<tr>
<td>Parental guidance is needed in music learning</td>
<td>3.6</td>
<td>1.0</td>
</tr>
<tr>
<td>Music certificates are important</td>
<td>3.6</td>
<td>.9</td>
</tr>
<tr>
<td>Music is just as important as other subjects</td>
<td>3.5</td>
<td>1.0</td>
</tr>
<tr>
<td>Music learning requires talent</td>
<td>3.5</td>
<td>1.0</td>
</tr>
<tr>
<td>Grade 8 certificate is important</td>
<td>3.5</td>
<td>1.0</td>
</tr>
<tr>
<td>Talent is very important when it comes to learning music</td>
<td>3.4</td>
<td>.9</td>
</tr>
<tr>
<td>I am very involved in my child’s music learning</td>
<td>3.4</td>
<td>1.0</td>
</tr>
<tr>
<td>Music education is time consuming</td>
<td>3.2</td>
<td>1.2</td>
</tr>
<tr>
<td>A child’s education is not complete without music education</td>
<td>3.1</td>
<td>1.0</td>
</tr>
<tr>
<td>I bring my child to music concerts as often as possible</td>
<td>2.9</td>
<td>1.3</td>
</tr>
</tbody>
</table>

Note. The mean is derived from a 5-point Likert scale (1= Not at all true of me; 5= Very true of me)
See Table 4 for full questionnaire item listings.

As can be seen in Table 7, most parents believed that music lessons are expensive and require their children to exert great effort into it. The parents also generally believed that music education is as important as other subjects studied in school; however it is not a crucial element within a child’s complete education (item ‘A child’s education is not complete without music education’ generated a mean of 3.1). Most parents felt that obtaining a music examination certificate is important; however it is not essential to achieve a Grade 8 music standard. The items that are related to talent (‘Music learning requires talent’ and ‘Talent is very important when it comes to learning music’)
Parental Views Regarding Ability and Effort

As outlined in Table 7, it is very apparent that parents who participated in the questionnaire thought effort weighs more than talent when it comes to learning music, contrasting with Western research evidence (Dai & Schader, 2002; Davidson et al., 1996) that parents would have felt fairly confident with their children’s musical talent before providing financial support for music lessons. As mentioned in Chapter 2, Asian parents are more inclined to believe that effort outweighs ability in the pursuit of success (Li, 2001; Munro, 1969; Stevenson et al., 1990; Watson 1967). Throughout the series of interview sessions, a number of teachers acknowledged that musical talent is an ability to learn music without having to work too hard. One parent expressed very definite views on his conceptions of ability and effort, stating that talent, in his view, is almost incomparable to effort:

Daniel: In my opinion, talent is only 10% [of the overall achievement]… 90% comes from hard work.

One teacher expressed his preference in having a talented student, stating that the fact that parents believe that effort can overcome the lack of talent places huge pressure on the teachers and the children:

Paul: For those students who are not very talented… you would teach and teach and they can work so hard, but the result doesn’t seem very good at all –
However, Paul admitted that having a student with talent is much more favourable to him as a teacher, since it would make his work much easier:

Paul: But of course, if the [student] who has talent is lazy and slacks all the time, that person will eventually be outrun by the less talented ones who spend time working hard on their music.

These results suggest that effort is seen as a more important factor to succeed in music learning. Whether this is a culturally influenced perception remains unclear, although this finding could potentially affect implications for music teaching and could possibly generate future cross-cultural research.

The Effect of Parents’ Own Involvement in Music

The Pearson bivariate correlation (SPSS Inc, 2007) of the quantitative data showed that parents who actively participate in musical activities have different beliefs compared to the ones who rated themselves as a person who did not have time for music. Even though both types of parents rated themselves as having minimal musical knowledge, these two types of parents have contrasting traits regarding their beliefs in the value of music and music education.

‘I adore music!’: Parents who were actively engaged

Parents who actively engaged in music were found to be more inclined to attend concerts and participate in musical activities themselves. Parental involvement is significantly correlated ($p > .05$) with nurturing musical ability. However such parents do not believe that ‘well-rounded’ education was their reason for providing music
These parents rated themselves as highly involved in their children’s music education. They would listen to their children practise on an instrument as much as possible. They would also bring their children to music performances as much as they could and provide opportunities for the children to enjoy musical activities. Parents who fall under this category tend to value music for intrinsic values such as the importance of music in life and the enjoyment of music making, and would be less inclined to send their children for musical lessons just because other parents are doing it. Parents who rate themselves as actively participating in musical activities would also see high musical ability as the reason for musical training, believing that the reason they send their children for music lessons is because their children showed signs of ability in music. A number of parents expressed their views during interview sessions, stating that music, unlike computer games, is something that they could enjoy together with their children.

‘I’m too busy for music’: Parents who are less involved

Contrasting with the parents who were actively participating in musical activities, parents who fall into this category would send their children for music lessons just because they observed other parents doing it, in other words, “keeping up with the Joneses”. In relation to this, they would be less inclined to provide music lessons in order to nurture their children’s musical ability since they did not feel that their child has significant musical ability. Parents who rated themselves as having no time for music also admitted that they seldom listen to their children’s musical practise, and would either be too busy or not interested in attending concerts and other music-related performances. Given that a parent’s culture influences notions of ‘good’ and ‘bad’ parenting, this might be related to the fact that this type of parent sees providing music
lessons for their children as ‘good’ parenting just because other parents are doing it, and
the act of initiating music lessons is unrelated to musical benefits.

The key findings of this study generated a series of implications regarding music
education. These educational implications, along with the conclusion of this study, are
presented in the following chapter.
Chapter 5 – Conclusion

The study aimed to explore parental beliefs regarding children’s music learning in Kuala Lumpur, in order to understand reasons that prompted parents into initiating and supporting music lessons for their children. It also investigated parents’ values and beliefs about music learning, examining the intrinsic and non-musical benefits as perceived by parents in Kuala Lumpur. Finally, the study observed parental conceptions of ability and how they affect their beliefs and decisions regarding their children’s musical training.

Utilising a mixed methods design, the research data was collected from suburbs around the Kuala Lumpur area within two months through the distribution of questionnaires and a series of interview sessions. The questionnaire, which generated a 74% return rate, consisted mainly of Likert-scale items along with a comment section for respondents who wished to provide more details. The 11 interviews conducted for this study were semi-structured with a list of questions serving as a guideline and had sufficient freedom for the discussion to flow according to the conversation.

The study found that most parents provided music education for their children mainly for its general educational value with the hope of achieving a ‘well-rounded’ education, seeing music as one of the experiences they should provide for their child, rather than focusing on the intrinsic musical benefits that they might receive from musical training. Some parents were also inclined to see music as a babysitting tool, providing their children with music lessons only when they are free from major nationwide
examinations. Music lessons were also used by some parents as a way of instilling self-discipline in their children, believing that the process of sitting down for certain periods of time and focusing on learning might produce a certain level of self-control, patience and good temperament.

The study also found that parents and teachers have very definite personal conceptions of ability. Most parents tend to value effort more than the ability to play well, and believed that effort can make up for the lack of innate ability. Teachers, on the other hand, were more hesitant in naming their preference, stating that teaching a student with natural ability would make the job easier, but that they would prefer a student who shows more effort compared to ability, stating that it is rewarding and satisfying to teach a student who puts full effort into learning music.

The findings of this study provide considerable insight into one aspect of a country which has received little attention in previous research in music education, generating many possibilities for future research regarding the private music education sector in Malaysia.

**The Educational Implications of Parental Values and Beliefs**

In many ways, parents hold the decision of shaping a child’s future by simply providing the chance of learning a skill. Even though the general trend is shifting towards children having more say in their future, parents still play an important role in financially and emotionally supporting their children towards that future. In Kuala Lumpur, in particular, I have witnessed countless students hoping to pursue further studies in music
but decided to let go of the dream because of the lack of parental support. This led to the initial moulding of this research and also the possible implications for music educators who might find themselves in a similar situation.

**The ‘Well-rounded’ Education**

The notion of ‘well-rounded’ education occurred a number of times throughout the collection of data and prompted the realisation of music being seen as less important compared to other subject areas. The fact that some parents provided music just so that their children can ‘learn a bit of everything’, and the fact that some parents find it perfectly normal to say ‘Finish your homework before playing the piano’, have triggered implications for music educators in finding ways to motivate and encourage students to put as much effort and love into music as they would in other subjects in school. Seeing that music education is not offered in a majority of Malaysian high schools, music teachers who operate independently or under private music institutions might hold the obligation of promoting the intrinsic benefits that music could offer to children and to pass the information to the general public.

**The Musical Toolbox**

The ‘Musical Toolbox’ finding generated a number of implications for music educators. Since it would be irrelevant to completely disregard the non-musical benefits that music lessons can bring, music teachers need to balance the promotion of the intrinsic value of music education with the extra-musical benefits. A number of parents who participated in the study acknowledged a teacher’s efforts in communicating with them in terms of
their children’s learning, and perhaps simple communication is what music teachers need to send the message across. Numerous studies (Bauch & Goldring, 2000; Davidson & Borthwick, 2002; Davidson et al., 1996; Grolnick et al. 1996; Hoover-Dempsey & Sandler, 1996; Hulseboch, 1991; Laszlo, 1969; Wolfendale, 1983; Zdzinski, 1996) have determined the positive effects of parental involvement in children’s music learning, and perhaps music educators should see parents not only as the financial support of a child’s musical journey, but also a part of the process. Since the extra-musical benefits of music is more well-known than the intrinsic musical values, music teachers might find it useful in providing parents with information on the value of music itself.

The Power of Conceptions of Ability

Austin (1997) discussed his own experiences growing up as a child who learned music, witnessing the American conceptions of ability and how it strongly affected their value judgements as to what is ‘good’ and ‘bad’ music. It is somewhat comforting to find that parents who participated in this study did not think that musical ability is fixed at birth, and that musical skills can be improved if effort is exerted over a lifetime. These, according to Austin (1997), are the key points that music teachers should promote if there is a desire to change the conceptions of musical activity and values in the society. Instead of focusing on whether or not the child is born with musical activity, music educators, having the advocacy issue in mind, might find it useful to teach for inclusive understanding rather than focusing on the ability to master technical skills. And perhaps, if one may be so bold to dream, having more Malaysian secondary schools offering the chance of learning music might greatly increase the appreciation for
musical instruction and the intrinsic value of music. In relation to this, the Asian conceptions of ability should be taking into account, since Asian parents tend to place greater emphasis on effort as opposed to ability: music teachers will need to adapt teaching techniques to accommodate the students’ and parents’ expectations and values.

**Conclusion**

*Without music, life would be a mistake.* Friedrich Wilhelm Nietzsche

Throughout the process of this study, the sense of *déjà vu* kept reoccurring; in my mind I kept seeing myself as that little girl in front of the piano again, trying to enjoy my love for music as well as facing all those issues that are related to it. Having journeyed far from the years of receiving harsh comments such as “You can learn nothing from music” and “Music is just a hobby for rich kids”, I have come to understand the wondrous and yet underrated values of music and music education. The research conducted throughout the construction of this thesis gave me a better understanding of the connections between parental beliefs, conceptions of ability, and how those issues affect children’s musical training, and will continue to have an impact on how I teach and address parental issues regarding children’s musical training.
References


Appendix A: Related Geographical Locations

19 December 2007

Mr J Renwick

Sydney Conservatorium of Music
Greenway Building – C41
The University of Sydney

Dear Mr Renwick

Thank you for your correspondence dated 18 December 2007 addressing comments made to you by the Human Research Ethics Committee (HREC). After considering the additional information, the Executive Committee at its meeting on 19 December 2007 approved your protocol entitled “Parental attitudes toward studio music education in Kuala Lumpur”.

Details of the approval are as follows:

Ref No.: 12-2007/10479
Approval Period: December 2007 to December 2008
Authorised Personnel: Mr James Renwick
Miss Kah Yan Loong

The HREC is a fully constituted Ethics Committee in accordance with the National Statement on Ethical Conduct in Research Involving Humans-March 2007 under Section 5.1.29.

The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Research Involving Humans. We draw to your attention the requirement that a report on this research must be submitted every 12 months from the date of the approval or on completion of the project, whichever occurs first. Failure to submit reports will result in withdrawal of consent for the project to proceed.

Special Condition(s) of Approval
Please provide a certification of authenticity of the translations for the Participant Information Statement, Consent Form and the questionnaire as soon as it becomes available.

Chief Investigator / Supervisor’s responsibilities to ensure that:

(1) All serious and unexpected adverse events should be reported to the HREC as soon as possible.

(2) All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.
The HREC must be notified as soon as possible of any changes to the protocol. All changes must be approved by the HREC before continuation of the research project. These include:

- If any of the investigators change or leave the University,
- Any changes to the Participant Information Statement and/or Consent Form.

All research participants are to be provided with a Participant Information Statement and Consent Form, unless otherwise agreed by the Committee. The Participant Information Statement and Consent Form are to be on University of Sydney letterhead and include the full title of the research project and telephone contacts for the researchers, unless otherwise agreed by the Committee and the following statement must appear on the bottom of the Participant Information Statement. Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, University of Sydney, on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).

Copies of all signed Consent Forms must be retained and made available to the HREC on request.

It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

The HREC approval is valid for four (4) years from the Approval Period stated in this letter. Investigators are requested to submit a progress report annually.

A report and a copy of any published material should be provided at the completion of the Project.

Yours sincerely,

[Signature]

Associate Professor J D Watson
Chairman
Human Research Ethics Committee

cc: Miss Kah Yan Leong, 139/555 Princes Highway, Rockdale NSW 2216 (email: kleo5319@usyd.edu.au)

Encl. Participant Information Statement
Participant Consent Form
Parental Attitudes towards Music Education in Kuala Lumpur – questionnaire
Interview Protocol
Appendix C: Participant Information Statement

The University of Sydney

SYDNEY CONSERVATORIUM
OF MUSIC

PARTICIPANT INFORMATION STATEMENT
Research Project

Title: Parental Attitudes toward Studio Music Education in Kuala Lumpur

(1) What is the study about?

The study aims to investigate parents' opinions and expectations regarding their children's studio music education. It also seeks to explore reasons behind parents' support for studio music education and ways in which they become involved in their children's learning.

(2) Who is carrying out the study?

The study is being conducted by Miss Kah Yan Leong (Student) and will form the basis for the degree of Bachelor of Music Education (Honours) at Sydney Conservatorium of Music, University of Sydney, under the supervision of Mr James Renwick (Lecturer in Music Education).

(3) What does the study involve?

The study involves completing a questionnaire, and also a number of brief follow-up interview sessions for some volunteers who have completed the questionnaire at the relevant music studio where their children are undertaking music lessons. The interviews will be audio-recorded, and these recordings will be used for data transcribing only; they will only be available to Kah Yan Leong and James Renwick. If you decide to volunteer for a follow-up interview session, please provide your name on the last page of the questionnaire.

(4) How much time will the study take?

The questionnaire will take less than 20 minutes to complete. If you go on to volunteer to complete an interview, this will take approximately 30 minutes, or as much time as you choose to offer. The music studio staff will collect your completed questionnaire and transfer it to the researcher.

(5) Can I withdraw from the study?

Postal Address: 
Building C41
The University of Sydney
NSW 2006
Australia

Telephone: +61 2 9351 2222
Facsimile: +61 2 9351 1287
http://www.music.usyd.edu.au
Participation in this study is entirely voluntary: you are not obliged to participate and - if you do participate - you can withdraw at any time without prejudice or penalty.

(6) Will anyone else know the results?

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(7) Will the study benefit me?

The study may not have any direct benefit to you, although an increased understanding of parental attitudes to private music lessons may enhance your child's education indirectly.

(8) Can I tell other people about the study?

Yes, please do tell people about the study if you wish. They can contact the researchers at the addresses indicated below and volunteer to participate if they wish.

(9) What if I require further information?

When you have read this information, Kah Yan will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Kah Yan on (03) 8736 4600 or James Renwick in Australia on (+612) 9351 1235 or by email (jrenwick@usyd.edu.au).

(10) What if I have a complaint or concerns?

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (+612) 9351 4811 (Telephone); (+612) 9351 6706 (Facsimile) or pbrady@usyd.edu.au (Email).

This information sheet is for you to keep.
Appendix D: Participant Consent Form

PARTICIPANT CONSENT FORM

I, ........................................................................, give consent to my participation in the research project.

Name (please print)

TITLE: Parental Attitudes toward Music Education in Kuala Lumpur

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher(s).

3. I understand that should I decide to participate in a follow-up interview session, the interview will be audio-recorded for documentation purposes.

4. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) now or in the future.

5. I understand that my involvement is strictly confidential and no information about me will be used in any way that reveals my identity.

Signed: ........................................................................

Name: ........................................................................

Date: ........................................................................

Page 1 of 1

Postal Address:
Building C41
The University of Sydney
NSW 2006
Australia

Telephone: +61 2 9351 2222
Facsimile: +61 2 9351 1287
http://www.music.usyd.edu.au
Appendix E: Questionnaire

**Parental Attitudes toward Music Education in Kuala Lumpur - Questionnaire**

This questionnaire is to be answered anonymously. Please ensure that you do not write your name or any other comment that will make you identifiable on the questionnaire, unless you choose to participate in a follow-up interview session. By completing this questionnaire you are consenting to take part in this research. Kindly answer the following questions, you may select more than one answer in each question if applicable. Thank you.

**Section 1: Personal Information**

1. Age: __________
2. Gender: Male Female
3. Ethnicity: Malay Chinese Indian Other: __________
4. Number of children: 1 2 3 4 5 more: __________
5. Are you a professional musician/music teacher? YES/NO

**Section 2: Your Own Involvement in Music**

(Please tick where appropriate)

<table>
<thead>
<tr>
<th></th>
<th>Not at all true of me</th>
<th>Very true of me</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5</td>
<td></td>
</tr>
<tr>
<td>I have very little training in music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I listen to music often</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I know a lot about music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I enjoy singing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I enjoy performing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I enjoy going to concerts and music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>performances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I don't have time for music</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Section 3: Your Child's Private Music Learning

3.1 Please tick where appropriate:

<table>
<thead>
<tr>
<th>My reasons for providing my child with private music learning:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>To provide a well-rounded education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To nurture his/her music ability</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To provide him/her with a musical training that I missed out on</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To provide my child with the enjoyment and satisfaction of playing a music instrument</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To keep him/her occupied</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The other parents are doing it for their children</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My child requested lessons</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want my child to have an extra skill compared to his/her peers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I see musical talent in my child</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I heard that children who learn music behave better</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I heard that learning music might help a child study better in maths and science</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want to maximise my child's potential in every area of study</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical talent runs in the family</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Possible career in the music profession</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Insufficient music learning in schools</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 3.2 Please tick where appropriate:

<table>
<thead>
<tr>
<th>My child’s private music learning is…</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Important</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Useful</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enjoyable</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Something that requires a certain amount of talent</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Something that requires great effort</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expensive</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time consuming</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As important as any other subjects</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3.3 Are you involved in your child’s studio music education?  
(Please tick one box)

<table>
<thead>
<tr>
<th>I'm not very involved</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'm very involved</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3.4 How often do you listen to your child practice his/her music?  
(Please tick one box)

<table>
<thead>
<tr>
<th>Never</th>
<th>All the time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

### 3.5 How often do you bring your child to music performances?  
(Please tick one box)

<table>
<thead>
<tr>
<th>Never</th>
<th>As often as possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
3.6 Please rate the following statements: (Tick the appropriate box)

<table>
<thead>
<tr>
<th>Strongly Disagree</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private music learning is an important part of a well-rounded education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To perform well in music, being born with talent is very important</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hard work is more important than talent for musical success</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A child's education is not complete without private music learning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A child needs parental guidance in his/her music learning</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.7 Do you think that it is important for your child to successfully obtain music examination certificates?

<table>
<thead>
<tr>
<th>Not at all important</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very important</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.8 Do you think that having a Grade 8 music examination certificate is important?

<table>
<thead>
<tr>
<th>Not at all important</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very important</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3.9 What are your expectations toward your child's private music education? 
(Please tick where applicable)

<table>
<thead>
<tr>
<th></th>
<th>Not at all true of me</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Very true of me</th>
</tr>
</thead>
<tbody>
<tr>
<td>To master the skills of playing a musical instrument</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To be a professional musician/music teacher</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I want my child to have a well-rounded education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Other expectations (Please state):

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Extra comments on your child's private music education:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Page 5 of 6
Please tear off this page and the piano school staff will keep it separate, so that your completed questionnaire remains anonymous.

Would you be prepared to participate in a brief follow-up interview session? (Please circle your response)

YES/NO

If yes, please provide:
Title: MR / MRS / MS / MISS
Your name: __________________________
Your contact number: __________________

Thank you very much for your invaluable participation.

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (+612) 93514811 (Telephone); (+612) 93516706 (Facsimile) or gbrilody@mail.usyd.edu.au
Appendix F: Questionnaire (Mandarin Version)

Parental Attitudes toward Music Education in Kuala Lumpur — 问卷

这是一份匿名的问卷，请确定您没有在回答问题时明显透露自己的身份，除非您愿意参与后续的个人访问，若您完成这份问卷，即表示您同意参与这项研究，请回答以下简单问题，谢谢。

1. 个人资料（请圈）

1. 年龄：
2. 性别： 男 女
3. 种族背景： 原住民 华族 印族 其他：
4. 子女人数： 1 2 3 4 5 更多：
5. 您是专业音乐家/音乐老师吗？ 是 / 否

2. 您与音乐
（请在适当的格子内画 ✓）

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>我没有受过音乐训练</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我常常听音乐</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我对音乐有深入了解</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我喜好歌唱</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我喜好表演</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我喜好出席音乐演奏会和演唱会</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我没有时间参与音乐</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Page 1 of 6
3.2 (请在适当的格子内画✓)

<table>
<thead>
<tr>
<th>项目</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>我孩子的音乐课是...</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>重要的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>有用的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>令人愉快的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>需要一定的天分的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>需要一番努力的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>昂贵的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>花时间的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>与其他科目一样重要</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.3 您是否投入于您孩子的音乐教育？
（请在一个格子内画✓）

<table>
<thead>
<tr>
<th>项目</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>不投入</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>非常投入</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.4 您是否常常聆听您孩子练习音乐曲子？
（请在一个格子内画✓）

<table>
<thead>
<tr>
<th>项目</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>从来没有</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>常常聆听</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3.5 您是否常常带孩子去观赏音乐演奏会？
（请在一个格子内画✓）

<table>
<thead>
<tr>
<th>项目</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>从来没有</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>尽力而为</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 3.6 (请在适当的格子内画√)

<table>
<thead>
<tr>
<th>不同意</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>私人音乐课是完整教育的一部分</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>若要在音乐科里有好表现，天分是很重要的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>要在音乐上有高深的造诣，勤练比天分更重要</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>没有私人音乐课，一个孩子的教育是不完整的</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>孩子的音乐学习需要家长的督促</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3.7 您是否觉得孩子考获音乐文凭很重要？
（请在一个格子内画√）

<table>
<thead>
<tr>
<th>不重要</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>非常重要</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 3.8 您是否觉得拥有第8级音乐文凭很重要？
（请在一个格子内画√）

<table>
<thead>
<tr>
<th>不重要</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>非常重要</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3.9 您对孩子的私人音乐教育有什么期望？

(请在适当的格子内画√)

<table>
<thead>
<tr>
<th>非常不同意</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>我希望孩子能够完全掌握弹乐器的技巧</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我希望孩子将来有机会成为专业音乐家/音乐老师</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>我希望孩子能够拥有一个完整的教育</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

其它期望:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

我对孩子的私人音乐教育的其它意见:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
请将这一页撕下，分开交给音乐教室的员工，以便您的问卷能够保持匿名。

请问您是否愿意接受一个简短的访问？

愿意 / 不愿意

若您愿意，请填妥以下资料：
称呼： 先生/女士/小姐
姓名：____________________
联络号码：____________________

非常感谢您宝贵的时间与意见！
Appendix G: Certification of Authenticity

The University of Sydney
SYDNEY CONSERVATORIUM
OF MUSIC

Declaration of Authentication

Research Title: Parental Attitudes toward Music Education in Kuala Lumpur

Related documents: Questionnaire
Participan Information Statement
Participant Consent Form

I, LAW CHEONG Foo, hereby declare that:

1. I am a Lecturer in Chinese Language, capable of understanding both Chinese (Mandarin) and English language.

2. I have examined and cross-referenced both Chinese and English versions of the documents listed above, and necessary changes have been made to ensure that both versions deliver identical meanings.

Signed: ..........................................................

Name: LAW CHEONG Foo

Date: 29.12.2007

Postal Address: Building C4
The University of Sydney
NSW 2006
Australia

Telephone: +61 2 9351 2222
Facsimile: +61 2 9351 1287
http://music.usyd.edu.au

73
Appendix H: Interview Protocol

Parents
1. Tell me about your decision in sending your children for private/studio music education.
   - What was the reason of your decision?
   - How old was your child?
   - What was the instrument that you chose to let your child learn? Why is that?
   - How did you choose your child’s first music teacher?
   - What were your child’s first reactions to private/studio music learning?
2. Tell me about your child’s lessons.
   - How are they conducted?
   - How long is each lesson?
   - Does the music teacher update you on your child’s progress after each lesson?
   - How does your child feel about those lessons?
3. Did you have any musical training yourself?
4. How important is your child’s private music education to you? Why?
5. Do you think that your child’s private music education requires a certain amount of talent?
   a. Ask about the innate ability issue
6. How important are you child’s achievements in music examinations to you?
7. How important is your child’s musical achievements compared to other subjects?
8. What are your opinions on the current private music education system vs. the music education offered in schools?
9. What are your expectations toward your child in his/her private music education?
10. How do you see the future of private music education in Malaysia?
Teachers
1. Tell me about your teaching.
   a. Teaching location?
   b. Teaching load?
   c. Examination enrolment/programs offered?
2. What do you see as the major concern when communicating with parents of your students?
3. In your opinion, which decisions are made by parents, and which are made by the child? What are your thoughts on that?
4. How do you feel about the parents’ concern over examination certificates?
5. In your opinion, what are the expectations of a parent toward his/her child’s private music education?
6. In your opinion, what aspects of his/her child's private music education do the parent place immense importance upon?
7. Do you have students which you think is ‘naturally’ musical?
8. Would you encourage your students to further their studies/find a career in the music profession? Why?