

SOUTH KOREAN PARENTS' GOALS, KNOWLEDGE, PRACTICES, AND NEEDS  
REGARDING MUSIC EDUCATION FOR YOUNG CHILDREN

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Of the Requirements for the Degree  
Doctor of Philosophy

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by  
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The undersigned, appointed by the Dean of the Graduate School, have examined the dissertation entitled

SOUTH KOREAN PARENTS' GOALS, KNOWLEDGE, PRACTICES, AND NEEDS  
REGARDING MUSIC EDUCATION FOR YOUNG CHILDREN

Presented by Hyun-Kyung Youm

A candidate for the degree of Doctor of Philosophy

And hereby certify that in their opinion it is worthy of acceptance.

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This work is lovingly dedicated to

*My parents, Young Sup Youm & Chung Ja Bang  
who give me their unconditional love and always trust me*

*My parents-in-law, Jae Sook Woo & Jae Chul Huh  
who give me much inspiration and offer many blessings*

*My husband, Inho Huh  
who gives me unwavering support and shows patience*

*My son, Ji Woong Huh  
who gives me infinite energy and great joy*

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# SOUTH KOREAN PARENTS' GOALS, KNOWLEDGE, PRACTICES, AND NEEDS REGARDING MUSIC EDUCATION FOR YOUNG CHILDREN

Hyun-Kyung Youm

Dr. Wendy Sims, Dissertation Supervisor

## ABSTRACT

The purpose of this study was to explore South Korean parents' understanding of and desires for music education for their children. Following a constructivist paradigm and qualitative research methodology, data collection involved in-depth interviews, observations, written questionnaires, family musical materials, and the researcher's journals. The participants were 22 South Korean parents whose children (younger than 5 years old) attended music programs in the Seoul metropolitan area. Data were analyzed by coding, description, constant comparison, inductive analysis, contextualization, negative case analysis, classification, and interpretation. To ensure the trustworthiness of this study, the researcher conducted triangulation, member checks, peer debriefings, and cross-checking of translations.

Analyses revealed that parents' goals for their children's participation in music programs included facilitating the child's development, enriching the child's life, preparing for future learning, and providing the opportunity to play through music. With respect to their knowledge about music education, parents described the music programs according to the activities they observed or experienced, but they did not show deeper understanding about a program's philosophy or history. Findings related to family music practices indicated that the primary activities were singing, listening to music, playing instruments, and dancing/movement. In describing their needs, parents expressed the desire to learn musical skills and knowledge not only for their children, but also for themselves. The findings of this study imply the necessity of education for parents of young children relating to a variety of aspects of children's music education.

## CHAPTER 1 INTRODUCTION

Parents are the first and most important teachers in a child's life. Because young children spend most of their time with their parents or caregivers and the first years of life are critical to development, parents have a dramatic influence on their child. Pioneers of early childhood education, such as Comenius (1592–1670), Rousseau (1712–1778), Pestalozzi (1746–1827), and Froebel (1782–1852), stressed centuries ago the crucial role of parents in the lives of young children (Greata, 2006; McDonald & Simons, 1989). More recently, Vygotsky also emphasized the need for adults to act as facilitators and help children achieve challenging tasks (Vygotsky, 1978; Berk & Winsler, 1995). In addition, much research has shown the importance of early experiences and environment (Monastersky, 2000; Piaget, 1962; Scott, 2004; Weinberger, 1999). As people have become aware of the importance of the role of parents as teachers for their children, systematic parent education programs such as Parents as Teachers (Parents as Teachers National Center, n.d.) have spread throughout the United States as well as other countries. The Parents as Teachers program has been conducted successfully with many families over the last two decades.

Music education for young children is as important as general education. Many educators and scholars have addressed the significance of early childhood music education (for example, Andress, 1998; Custodero & Johnson-Green, 2003; Flohr, 1999; Levinowitz, 1999, 2001; Nardo, Custodero, Persellin, & Fox, 2006; Scott-Kassner, 1999; Sims, 1993; Sims & Udtaisuk, 2008). According to their investigations, researchers

asserted that music positively affects young children's emotional, social, and cognitive development (Berger & Cooper, 2003; Cardany, 2004; Hodges, 2000; Levinowitz, 1999; Trollinger, 2003), and thus that it enriches the lives of children and their parents (Bowman, 2002; Cardany; Elliott, 1995; Fox, 2000; Johnson-Green & Custodero, 2002; Scott, 2004). Developmental psychologist Howard Gardner's theory of multiple intelligences highlighted the importance of music education in early childhood. Gardner included musical intelligence as one of his eight intelligence domains and stated that musical intelligence was the first among them to develop (Gardner, 1983, 1999).

Considering that education is an ongoing process, the optimal perspective is that music education should begin at birth. According to the National Association for Music Education (formerly, the Music Educators National Conference [MENC]) position statement on early childhood education (MENC, 1995), "Music in early childhood creates a foundation upon which future music learning is built. These experiences should be integrated within the daily routine and play of children" (p. 89). This statement implies that early childhood music education should be undertaken in the context of everyday life with meaningful adults, mainly parents. In addition, music educators should pay attention to children who are too young for school, because learning is continuous; early education strongly affects the rest of their lives. Therefore, music educators should take responsibility for educating not only young children but also their parents.

Given the importance of parents' roles in the musical nurturing of young children, educating parents is the most effective and appropriate way to provide music education for young children. In support of this idea, Andress (1998) stated, "Certainly, music education begins in the home, where, ideally, all family members are involved in

nurturing an awareness of how music enters their daily lives” (p. 1). Discussing the importance of parents in teaching music to their young children, Scott-Kassner (1999) noted, “Parents are the first and most important teachers. Parents can reach their children through music while they are still in the womb” (p. 20). In their content analysis of parenting magazines, Sims and Udtaisuk (2008) emphasized home musical experiences, stating, “Children’s earliest and most intimate musical experiences generally take place in their homes” (p. 2), and they advocated parent education for teaching early childhood music.

### Background of Music Education in South Korea

National standards for music education in the United States were established in 1994 for the content of music education from pre-K through 12th grade (MENC, 1994, 1996), thereby targeting children under 5 years of age as well as those of school age. National standards for pre-K in the United States are: (a) singing and playing instruments; (b) creating music; (c) responding to music; and (d) understanding music (MENC, 1995).

In contrast, in my native country of South Korea, there are no separate standards for early childhood music education. Instead, they are integrated into the national standards for early childhood education. According to the 6th Curriculum of Early Childhood of South Korea, implemented from March 2000 to the present, the curriculum is divided into five areas: *health life*, *social life*, *expressive life*, *language life*, and *exploring life* [life science] (Ministry of Education, 1998; Ministry of Education and Human Resources Development, 1998). Music education can be conducted comprehensively throughout all these areas, but the area of *expressive life* is considered

the primary area for music education. *Expressive life* contains three categories: *exploration, expression, and appreciation*. *Exploration* comprises exploring sound, shapes, and movement. *Expression* includes making various sounds, singing, playing rhythm instruments, drawing, creating artwork, using motion, expressing with integrated modalities, and expressing with dramatic play. *Appreciation* consists of appreciating music, nature and artistic work, dance, and dramatic play; respecting artistic expression; and being familiar with traditional arts. As seen from these lists, the national standard for early childhood education for the domain of *expression* includes music, art, and dramatic play. Beginning in March 2009, however, schools will begin applying the 7th Curriculum of Early Childhood, which is a revision of the current curriculum. The guide for the 7th curriculum was in development throughout 2008 (J. S. Kim, 2008). As with the other areas, the contents of *expressive life* have changed slightly to comprise *finding beauty in nature and life, enjoying artistic expression, and learning appreciation* (M. S. Kim, 2008).

Most preschools and kindergartens in South Korea follow the national curriculum for early childhood, and they try to include well-established music programs for the domain of *expressive life* in their curriculum. Yet most regular preschool teachers are not music specialists and they lack confidence about music education. For this reason, some of them learn about music programs by visiting a music institute for early childhood. Also, some preschool principals employ music education specialists who trained at music program institutes. In this case, the music education specialist visits the preschool once a week or more.

Orchestra and band programs are rarely found in public schools in South Korea, although that is beginning to change. However, if the students want to learn to play musical instruments, they might take private lessons, but the fees are relatively expensive. Also, most middle and high school students in South Korea focus on studying other subjects, especially the so-called core subjects, such as South Korean language, English, math, and science, due to highly competitive college entrance examinations. There is a general music course in middle and high schools in South Korea, but it focuses primarily on music theory and listening, not performance. Some specialized private middle and high schools teach music and art performance for college entrance with a performance major, but they admit relatively few students.

Many children in South Korea whose parents' socioeconomic status is above middle class take private piano lessons when they are young, often quitting the lessons after their graduation from elementary school to concentrate on subjects related to the college entrance exam. Beyond piano lessons, a variety of active music programs are currently accepted in early childhood music education in South Korea. Some music institutes offer music programs such as Musikgarten, Dalcroze, Eurythmics, Amadeus Class, Yamaha Music School, and Kindermusik. Not only are many principals and teachers of preschools and kindergartens beginning to apply well-rounded musical activities for young children that include music making as well as music listening, many South Korean parents are eager to support advanced music education for their children. Thus, some parents spend lavishly for their children's private education. Whereas many middle and high school students are not involved in music activities unless they plan to

major in music at college, some young children under 5 are able to participate in music programs because they have a flexible schedule.

### Need for the Study

Education for teachers and parents is critical, especially in early childhood music education. Unlike the upper levels where music is taught by specialists, regular classroom teachers in day care centers and preschools may teach music themselves. This practice is common in both South Korea and the United States. In regard to this, Nardo and her colleagues (2006) emphasized collaboration between music educators and early childhood professionals. Their study, and in fact, the majority of studies in early childhood music education, focused on preschool settings and preschool teachers rather than on parents. It is important for young children's music education, however, to include parents as well as music educators and early childhood professionals in collaborative efforts.

This study was driven by questions about providing music education to parents in the home setting. Before beginning this study, I noticed that many South Korean parents whose children were young wanted to contribute to their children's music education. Initially, I questioned their practices and needs as well as their knowledge of music education. I was curious about what they wanted their children to accomplish. As a Korean early childhood specialist and early childhood music educator, I wanted to understand South Korean parents' practices, perceptions, and needs regarding music education for their young children to gain ideas for developing parent education programs in the future.

The idea that parents are their children's main teachers and therefore need to be taught how to provide quality music education inspired the following questions: How do parents implement music education for their children in daily life? What are their practices? What do they know about the music programs and what are their perspectives on music education? What do the parents ultimately want their children to accomplish through the music programs? What are their desires and needs for learning about music education for their children as well as for themselves? How can we develop and implement parent education for young children's musical growth?

Although teaching parents about music education for young children is one of the most important tasks for music educators, little research has been published on this topic. Many studies have been conducted regarding parent involvement in preschool programs (Day, 1988; Lamb-Parker, Piotrkowski, Baker, Kessler-Sklar, Clarke, & Peay, 2001; Miedel & Reynolds, 1999; Peña, 2000; Powell, 1995), but they have rarely centered on parent involvement in music programs for young children. Also, there is some research on music education in preschool settings that focuses on teachers and young children in both South Korea (Ku, 2006; Nam, 2006; Yoo, 2005; Yun, 2006) and the United States (for example, Sims, 2005; Young, 2002), but studies focusing on parent education in music education are scarce.

In order to achieve parent education in music, it is necessary first to determine parents' practices and needs regarding music education for their children. In South Korea, many parents with young children are highly interested in their education, and parents' interest in music programs has been increasing recently. Some parents have enrolled their children in music programs, but it is uncertain how knowledgeable the parents are about

these programs, what they want their children to accomplish, and what they desire to learn for themselves. A few survey-based studies using written questionnaires focusing on parents' perceptions in music education have been conducted recently at the master's degree-level in South Korea (H. G. Kim, 2006; H. S. Kim, 2007). However, few in-depth studies have researched parent-involved music programs from parents' perspectives in South Korea. Therefore, this study was designed to explore what the South Korean parents' current practices are and what they need in order to facilitate their children's music education. These questions were explored according to qualitative research methodology using primarily in-depth interviews and observations.

#### Purpose of the Study

The purpose of this study was to understand South Korean parents' goals, knowledge, practices, and needs regarding music education for their children. To achieve this, I conducted in-depth interviews with 22 South Korean parents to allow them to voice their knowledge and desires regarding music education and to describe their daily practices in terms of musical activities with their children. Within the paradigm of constructivist philosophy (Hatch, 2002), this qualitative inquiry provided me with insights into South Korean parents' practices and perspectives as well as their needs for music education for their young children.

Because the participants of this study were South Korean parents, the data collection was conducted in the Seoul metropolitan area in South Korea. Accordingly, I used Korean, the original language of the South Korean parents, for interviews and translated all necessary materials such as the consent letter, questionnaire, and interview prompts into English for readers. Also, I translated the recordings of the South Korean

parents' responses into English in order to write this study. Three South Korean reviewers examined my translations to confirm the accuracy.

### Research Questions

Based on the purpose of this study, there are four main research questions related to goals, knowledge, practices, and needs. Each main research question includes subquestions. The following are the main research questions and their subquestions:

1. What are the parents' goals for their children's music programs?
  - 1-1. What are the parents' goals for their children's participation in the music program their children attend(ed)?
  - 1-2. How satisfied are the parents that their goals are being met by the music program their children attend(ed)?
  
2. What do the parents know about music programs for young children?
  - 2-1. What do the parents know about the music program their children attend(ed)?
  - 2-2. What do the parents know about the difference between the music program that their children attend(ed) and other music programs?
  
3. What are the parents' practices for music activities with their children?
  - 3-1. How do the parents characterize their musical interactions with their children?
  - 3-2. What factors either contribute to or hinder the parents' musical interactions with their children?

3-3. What are the characteristics of the musical environment in the families' homes?

4. What do parents need to facilitate their children's music education?

4-1. What techniques or skills do parents want to use to enhance music education for their children?

4-2. What do parents need to learn to help them teach music to their children (resources, individual lessons, library access, concerts, workshops, lectures, etc.)?

4-3. What are the parents' experiences and desires regarding parent education in music for their children?

4-4. What do parents think about the necessity of parent education with regard to teaching music to children?

#### Definitions of Terms

*Music program:* In this study, the term *music program* indicates a system of music instruction for young children that requires an enrollment fee, such as Eurhythmics, Orff Music, Yamaha Music School, or Musikgarten. To attend these programs, parents and their children participate together.

*Preschool / Kindergarten:* For this study, I used the terms *preschool* and *kindergarten* interchangeably, because in South Korea they indicate the same age level (i.e., 3 to 5 years old). The difference is only apparent when speaking of public or private schools. In many public elementary schools, the curriculum includes kindergarten. However, most private elementary schools do not have a kindergarten level. Instead, there are numerous

private preschools that enroll children from ages 3 to 5, including the kindergarten level. Therefore, in South Korea, when people refer to *preschool*, they may be including kindergarten (*day care center* is generally for infants and children up to elementary entrance age and will not be used here).

*Young children*: In this study, *young children* is defined as children under 5 years old, which is just beyond the target age range for this study.

### Delimitations

Because this study was designed to identify parents' practices and needs regarding music education for young children, I used qualitative research methodology and conducted in-depth interviews with 22 parents who had children under 5 years old. In addition, because I was interested in parents who were already concerned with music education, the participants of this study were parents whose children attended at least one of 10 music programs in the Seoul metropolitan area. These parents had an upper middle class socioeconomic background. Therefore, the participants of this study constitute a purposeful sampling that does not represent parents in general.

Family profiles and music programs have been described only when needed in the context of this study, because full profiles of all families and music programs were not my intention for this study and would detract from the research focus.

### Significance of the Study

Music educators have pointed out that parents seek concrete directions so they can feel confident about teaching music to their young children (Cardany, 2004; Custodero, Britto, & Xin, 2002; Fox, 2000; Ilari, 2005; Levinowitz, 1999; Sims & Udtaisuk, 2008).

Therefore, the findings of this study may offer parents guidelines and suggestions for teaching music to their children in daily life. In addition, the findings may provide insights regarding parents' needs for information about music education for their children. Music educators may find direction for parent instruction in the descriptions of parents' practices such as singing, listening, moving, and playing instruments with their children in daily life, as well as in the data analysis of parents' goals for and knowledge about music programs. Moreover, by asking parents to identify their needs for learning in music education, and by reviewing those needs, music educators may gain more ideas for teaching parents. Consequently, these findings may guide developers of music programs to create high-quality programs that educate parents as well as young children in music education. The findings of this study have the potential to benefit young children's music education and ultimately contribute to the enrichment of young children's and parents' lives.

## CHAPTER 2 REVIEW OF RELATED LITERATURE

This chapter includes a literature review with five sections: (a) music and child development, (b) developmentally appropriate music practice, (c) parent involvement in early childhood music education, (d) parent-involved music programs, and (e) parent education in music. Because my research questions explore parents' goals, knowledge, practices, and needs regarding music education for their young children, I organized this literature review in sections focusing on these areas. In addition, I limited the scope of the literature review to the early childhood period.

To present the relevant literature most clearly, each of the five sections of this chapter is devoted primarily to one of my research questions. The first section of this chapter, Music and Child Development, is related to my first research question: *What are the parents' goals for their children's music program?* Because parents are interested in facilitating their children's development by enrolling in music programs, this research-based review helps to explain the relationship between music and child development. The second and third sections of this chapter, Developmentally Appropriate Music Practice and Parent Involvement in Early Childhood Music Education, both involve the third research question of this study: *What are the parents' practices for music activities with their children?* Reviewing the literature of developmentally appropriate music practice and parent involvement in early childhood music education helps to connect research findings and parents' actual practices in music activities with their children. Such a review also provides background for the fourth section of this chapter, Parent-Involved Music Programs, which relates to my second research question: *What do the parents*

*know about music programs for young children?* In this section, the review of music programs allows a comparison of their stated philosophies and contents with what parents say they know about these programs. (The second research question follows the third because knowledge of the studies about appropriate practice enhances understanding of the program reviews.) The last section of this chapter, Parent Education in Music, is related to my final research question: *What do parents need to facilitate their children's music education?* This part of the literature review offers support for parent-specified needs in parent education in music as well as those identified by researchers.

### Music and Child Development

It is well known that the early experiences of life are critical in child development, including language, social, emotional, cognitive, and physical development; this idea is supported by human development theories and numerous research findings (Charlesworth, 2004; Custodero, Britto, & Brooks-Gunn, 2003; Perry, 2000; Weinberger, 1999). Jean Piaget's cognitive developmental theory, Erik Erikson's psychosocial theory, Lev Vygotsky's sociocultural theory and proximal development theory, and Jerome Bruner's theory of instruction all contributed to the understanding of child development, and over time these theories have influenced early childhood music education (Greata, 2006; McDonald & Simons, 1989).

In particular, research supports the importance of infant stimulation for brain growth (Shore, 1997; Thompson & Nelson, 2001), because brain development is nearly complete at a young age (Monastersky, 2000; Scott, 2004). Children's experiences help to increase *synapses* (i.e., the connection between cells), a process that is most important to brain development. The more stimulation an infant receives, the larger the network of

neurons and the stronger the synapses become (Charlesworth, 2004; Greata, 2006). With regard to brain development, which occurs rapidly during the early years of life, experiences and stimulations are more important early rather than later (Charlesworth; Monastersky). Referring to early childhood brain development, Perry (2000) stated, “Time and experience change the brain....Sight, sound, touch, taste, and smell are turned into brain activity. This leads to the growth and development of our motor, emotional, behavioral, cognitive, and social functioning” (p. 30).

Due to limited research findings, unproven results, and misinterpretation, great caution is advised regarding generalization and overstatement of the impact of music and brain development (Fox, 2000; Strickland, 2001). Nonetheless, music education researchers have discussed the relationships between music and the brain as well as the implications of those relationships (Flohr, 1999; Flohr, Miller, & deBeus, 2000; Gruhn, 2005; Hodges, 2000; Jones, 2005; Kenney, 2005; Reimer, 2004; Scott, 2004; Solusa, 2006). For instance, Hodges examined the contributions of music and brain research to music education. He emphasized the importance of neuromusical research, stating, “The musical brain operates at birth and persists throughout life....Early and ongoing musical training affects the organization of the musical brain” (p. 19). Stressing the significance of music learning in early childhood, Hodges noted, “The human brain has a remarkable capacity to change, but timing is crucial. It appears that early childhood is a significant window of opportunity for music learning” (p. 19). Flohr and his colleagues discussed electroencephalogram (EEG) studies that pointed to the benefits of music training for young children. They stated that, according to the EEG data, the brain appeared to be more plastic and malleable during the first decade of life than in adulthood. Similarly,

Solusa highlighted that neuroscience research reveals the impressive impact of arts instruction including musical activities, which engage all the senses and wire the brain for successful learning. In his article, Reimer discussed brain research with respect to emotion and feeling, stating, “Every musical experience that we offer our students affects their brains, bodies, and feelings...it changes their minds permanently” (p. 25). In his study investigating the connections between body movement and brain activation, Jones stated that when a body moves in time with music, another level of the brain is activated. He explained that musical activities such as clapping, tapping the feet, dancing, playing instruments, or singing engage the brain most fully. Reviewing the research on music and the brain in childhood development, Strickland concluded that the findings suggest powerful approaches to education and consequently recommended that policy makers promote children’s brain development through music by providing research funds. Fox, however, made note of research limitations and cautioned music educators against overstating music’s effect on infant brain development:

First, and most important, the actual research evidence on music and the baby’s brain is very limited. Most of the statements that are made in support of these initiatives are generalizations from research with college students and conjecture based on studies of adults. (p. 23)

Two complementary purposes of music education, aesthetic experience and utilitarian purpose, were addressed by Reimer (1989, 1996, 2003) and Elliott (1995, 1997). Reimer (1989) propounded the music education as aesthetic education (MEAE) philosophy and emphasized the aesthetic experience, which was pursued “for the sake of experience in and of itself” (p. 103). In contrast, Elliott’s (1995) praxial philosophy offered the utilitarian purpose of music education. Although some music educators, such as Reimer (1989, 1996, 2003), Mallett (2000), and Tarnowski and Barrett (1997), have

urged the importance of aesthetic experiences in music education, others have highlighted the utilitarian aspect in music education, declaring that music positively affects a young child's emotional, social, and cognitive development in addition to his or her musical development (Berger & Cooper, 2003; Cardany, 2004; Hodges, 2000; Levinowitz, 1999; Scott-Kassner, 1999; Tarnowski, 1999; Trollinger, 2003). Accordingly, musical interaction with parents or caregivers during the early years is essential to further these areas of development (Gruhn, 2005; Kenney, 2005). With regard to this, Gruhn discussed that music connects many activated brain areas and stimulates the growth of brain structures, suggesting that parents and educators aim to develop each child's musical potential by providing a musical learning environment. In her qualitative study involving 11 preschoolers and their parents, Cardany concluded that music provided various advantages to young children, such as emotional benefits, family bonding, socialization, self-esteem, and cognitive benefits.

Many music educators and scholars have addressed the importance of early childhood music education (Andress, 1998; Custodero, Britto, & Brooks-Gunn, 2003; Custodero & Johnson-Green, 2003; Feierabend, 1990; Flohr, 1999; Fox, 2000; Levinowitz, 1999, 2001; Manins, 1994; Nardo, Custodero, Persellin, & Fox, 2006; Scott-Kassner, 1999; Sims, 1985, 1993, 1995, 2005; Sims & Udtaisuk, 2008). Levinowitz (2001) stressed early childhood as a critical time for musical experiences, stating, "Because the early childhood years are a period of rapid change and development, they represent a critical time during which young children can be developing their system of reception by listening to a variety of music" (p. 40). She specifically discussed that this new millennium could be considered a golden age for early childhood music education.

In a previous study, Levinowitz (1999) suggested that music educators identify the elements of a successful early childhood music education program. In her guidelines for music activities and instruction for pre-K children, Sims (1993) emphasized the importance of planning as well as knowledge of child development and appropriate pedagogical techniques for increasing children's positive and meaningful music experiences. Nardo and her colleagues addressed the importance of young children's music education and stated, "Music making permeates the life of a young child from early infant-parent musical communication to the familiar sol-mi chant used by preschoolers to engage their playmates" (p. 279). They paid tribute to the efforts and advocacy of MENC: The National Association for Music Education, declaring, "For nearly 50 years, the National Association for Music Education (MENC) has worked to inform educators, policymakers, and the public about the importance of music education in the lives of young children" (p. 279). To facilitate the advancement of early childhood music education, Nardo and her colleagues highlighted the importance of collaboration between music educators and early childhood professionals. Emphasizing that music educators should develop teachers for early childhood music programs, Scott-Kassner addressed ways to train caring adults to create high-quality music programs for young children.

The importance of music education for young children is underscored by the multiple intelligence theory of Howard Gardner. In 1983, psychologist Gardner introduced his theory of multiple intelligences in his book *Frame of Mind*. Gardner believed that human intelligence can be divided into several domains and each of these domains contributes to the whole (Gardner, 1983, 1993). He identified seven areas of

intelligence: linguistic, logical/mathematical, musical, spatial, bodily/kinesthetic, interpersonal, and intrapersonal. Later, he added an eighth, naturalist intelligence (Gardner, 1999). In contrast to the traditional view of intelligence based solely on analysis and reason, such as the IQ, Gardner's new definition awakened people to the various aspects of intelligence and expanded the concept to include a musical aspect. What is more, Gardner believed that musical intelligence was the first to develop from among the original seven areas (Gardner, 1983). Gardner's new concept of intelligence advanced the importance of music education in early childhood and has encouraged music educators, parents, and caregivers to facilitate musical experiences for children at young ages.

It is interesting that principles of early language development support the importance of early music experiences on a daily basis: The development of language and music are parallel processes (Gruhn, 2005; Manins, 1994; Neelly, 2001, 2002; Scott, 2004; Szabo, 1999; Taggart & Gouzouasis, 1995). The more words children hear, the more words children learn to speak. Likewise, the more music children hear, the more music children learn to make. Stressing the importance of music practice in daily life, Gruhn noted, "Children learn music as they do language, i.e. they do not start with grammar and theory, but with practice. They develop knowing-how before knowing-about" (p. 100). Szabo also found similarities between music and language learning, stating, "Both [music and language] are communicative modes, aurally and orally transmitted; contain phonetic, syntactic, and semantic components; develop early in life; and are socially interactive mediums" (p. 18). Therefore, in the daily life of a young child, naturally unfolding musical experiences and integrated music activities both encourage

musical growth. In the same context, Ilari (2002) discussed the benefit to infants from experiencing music in a variety of daily situations. She found that infants were attentive to the sounds and music in their environment and noted that the study of perception and cognition of music in infancy is not only useful for understanding young children's auditory and cognitive development, but also for identifying the ways that music relates to the everyday life of infants and their families.

Music helps enrich young children's lives. Numerous educators have expanded upon this concept (Bowman, 2002; Cardany, 2004; Elliott, 1995; Fox, 2000; Johnson-Green & Custodero, 2002; Kenney, 1997; Levinowitz, 1999; Nardo et al., 2006; Scott, 2004; Wilcox, 1999). Elliott emphasized that music generates "self-growth, enjoyment, flow, self-esteem, and happiness" (p. 119). Music education can contribute to human well-being, which may improve "quality of life" (Elliot, p. 119). Elliot believed that through music education, a person grows as a human. Bowman echoed Elliot's line of thought, remarking that music enhances and enriches people's lives. Moreover, in accord with both Elliott and Bowman, Wilcox noted that "it's clear that music study of any age can increase the quality of life" (p. 34), and Kenney asserted that "musical development is essential to the growth of the whole child" (p. 104). Further support came from Levinowitz, who wrote, "I believe that our music education legacy can help us make a difference in the musical lives of our youngest children as we move toward even more purposeful music education in the twenty-first century" (p. 18). Touching on implementation, Fox discussed the need for integrated delivery systems for music education that call for the collaboration of funding sponsors, researchers, early childhood educators, parents, and music educators, so that the "lives of young children—and their

families—can be enriched for the long term” (p. 26). One can sum up the findings as Nardo and her colleagues did: “The importance of music in young children’s lives as a source of enjoyment and recreation was acknowledged across research studies” (p. 281). To put it even more simply, Cardany, who interviewed parents with children ages 2 through 5 years, found that “music enhances life” (p. 169). These scholars all advocated that early childhood music education enhances quality of life and helps develop the whole child.

In summary, music education during the early years is critical for young children’s development in all areas, including language, cognitive, social-emotional, and physical growth. In particular, brain development in the early years is rapid and is almost complete by the end of that time; music stimulates the growth of brain structures, especially during this important period. Perhaps more importantly, music enhances the quality of young children’s lives.

### Developmentally Appropriate Music Practice

*Developmentally Appropriate Practice* (DAP) has been of growing interest in the field of early childhood education since the National Association for the Education of Young Children first published the guidelines in 1987, offering a revised version in 1997 (Bredekamp, 1987; Bredekamp & Copple, 1997). Researchers have discussed the implications of DAP for kindergarten settings (Butcher, 1996; Christian & Bell, 1991; Dever, Falconer, & Kessenich, 2003; Tedder, 1999; Tyson, 1998; Zepeda, 1993), teachers’ DAP beliefs (Sexton, Snyder, Lobman, & Daly, 2002; Vartuli, 1999), and the parent component and belief in DAP implementation (Caro & Ogunnaike, 2001; Dunn & Kontos, 1997; Lowden, 1997). In addition, authors have suggested that early childhood

educators teach parents about DAP for effective early childhood education (Egley & Egley, 2000; Karther & Lowden, 1997; Shaw, 2001; Warash, 2002).

DAP is based on three important knowledge domains: *age appropriateness*, *individual appropriateness*, and *social and cultural context* (Bredekamp, 1987; Bredekamp & Copple, 1997; Copple & Bredekamp, 2006). *Age appropriateness* draws on the theories of human development, which includes physical, social, emotional, and cognitive development. The domain of *individual appropriateness* includes individual growth patterns, personality, and learning styles. The domain of *social and cultural context* includes the issues of culture and family background. In essence, as Wilt and Monroe (1998) declared, “Developmentally appropriate practice is not a curriculum or a method; it is a way of thinking about and working with children” (p. 17). The central principles of DAP are wholeness of the child, active involvement in their own learning, interaction with adults and peers, authentic learning experiences, appropriate learning activities, integrated curriculum, intrinsic motivation, and authentic assessment (Wilt & Monroe). Copple and Bredekamp explained that “DAP means teaching young children in ways that (a) meet children where they are, as individuals and as a group; and (b) help each child reach challenging and achievable goals that contribute to his or her ongoing development and learning” (p. 3). Therefore, teachers need to have knowledge of child development so that they can plan appropriate curricula. Also, teachers should consider each child’s learning style and family culture in order to be able to provide the right instruction for each child’s ability level.

Just as early childhood education scholars have examined the implications of DAP, music educators have discussed the implications of developmentally appropriate

musical practice for young children (Andress, 1998; Huang, 2007; Jordan-Decarbo & Nelson, 2002; Kenny, 1997; J. Kim, 2000; Miranda, 2000, 2002, 2004; Neelly, 2001, 2002; Scott-Kassner, 1999; Sims, 1995; Turner, 1999). MENC: The National Association for Music Education (MENC, 1995) recognized the importance of developmentally appropriate musical experiences, and the organization presented a position statement regarding early childhood music teaching. According to the MENC position statement on early childhood education, “Music education for young children involves a developmentally appropriate program of singing, moving, listening, creating, playing instruments, and responding to visual and verbal representations of sound” (MENC, p. 89). Sims, one author of the position statement, stressed that a developmentally appropriate music curriculum should be provided for prekindergarten children and that it should be “highly experiential and hands-on, providing many opportunities for children to make and respond to music” (p. 1). Researcher Miranda (2002) examined the interaction, activities, instruction, and strategies that occurred in kindergarten music classrooms through the lens of DAP and suggested using a DAP model to teach general music classes.

Developmentally appropriate music practice promotes both children’s and adults’ learning and growth (Neelly, 2001). Addressing the issue of young children’s learning connections, Neelly noted, “Developmentally appropriate music practice is a collaborative learning process in which both adults and children can explore their own musical capacities through many kinds of musical conversation” (p. 36). She emphasized the importance of musical conversations such as babbling and cooing, spontaneous singing, making up new songs, improvising, and playing rhythm patterns on percussion

instruments. These activities facilitate children's musical, physical, cognitive, and emotional development. In a later study, Neelly (2002) specifically discussed developmentally appropriate ways of singing that related to posture, breathing, vocal exploration, and vocal ranges of children and adults. Regarding the use of the voice, she suggested that teachers "use the head voice, a singing voice that is higher and lighter than the adult speaking voice when singing with children" (p. 82). In reference to DAP and children's singing, however, Kim (2000) pointed out that the restrictions placed on children's pitch-matching accuracy and vocal range are not always developmentally appropriate for children's singing. Instead, she urged that children's pitch-matching accuracy and singing be considered dynamically.

Music educators and parents need information about child development in order to teach music in developmentally appropriate ways, because DAP itself is "based on knowledge about how children develop and learn" (Bredekamp & Copple, 1997, p. 9). When programs are not suited to the developmental levels of the child, the activities are not meaningful for the participants. Andress (1998) stated that planning and implementing a program that is both developmentally and musically appropriate for young children is an important task for educators and stressed that to teach music education to young children, educators must be knowledgeable about child development before they plan musical activities. In support of this idea, Miranda (2004) suggested that taking a course in child development should be required for music teachers and that there should be mentorships to help preservice and novice teachers meet developmentally appropriate music practices.

In summary, music educators need to have knowledge of child development in order to teach music to preschool children in developmentally appropriate ways. Age appropriateness, individual appropriateness, and context should be considered in planning and teaching music for young children. Not only music teachers but also parents and caregivers should be informed about DAP in order to create effective music programs for young children.

### Parent Involvement in Early Childhood Music Education

The parents' role is crucial in terms of children's growth and development. The pioneers of early childhood education emphasized this centuries ago (Greata, 2006; McDonald & Simons, 1989). Johann Comenius (1592–1670), a Czech educator and bishop, believed that mothers should be responsible for educating their children from birth. He wrote *School of Infancy* as a guide for mothers (Greata). Supporting and extending this philosophy, Swiss educator Heinrich Pestalozzi (1746–1827) promoted the mother as the most important person in the lives of young children. In his book *How Gertrude Teaches Her Children*, Pestalozzi advised parents regarding education (Greata). He believed that music was an essential element in his curriculum and felt that music should be “a natural and enjoyable activity” (Barlow, 1977, p. 60). A German educator and the founder of kindergarten, Friedrich Froebel (1782–1852) collected musical materials in his book *Mother Play* and incorporated the songs into the kindergarten curriculum (McDonald & Simons). These pioneers of early childhood education have influenced early childhood music education, especially with their emphasis on the parents' roles with their children.

According to Vygotsky's theory, the adult's role as a facilitator is important in order for children to accomplish challenging tasks (Vygotsky, 1978; Berk & Winsler, 1995). Berk and Winsler explained this perspective, noting, "Vygotsky viewed education as leading development. Through collaboration and interaction with teachers, parents, and other children, the child actively constructs new cognitive abilities" (p. 26). Therefore, parent-child play is considered a critical factor in children's development, and more knowledgeable parents can help their children achieve more than they can by themselves. Parents can support and help challenge their children through learning, a process that is explained by the "zone of proximal development" (ZPD) (Vygotsky, p. 87). Vygotsky described ZPD as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (p. 86). The concept of ZPD contrasts with the "actual developmental level" (Vygotsky, p. 87), which indicates what children know and can do. Vygotsky's ZPD indicates what children can potentially achieve with the assistance of experienced adults or peers. This implies the crucial role of parents and teachers while children are learning.

It follows, then, that parent involvement is critical for young children to be nurtured musically and to develop musical growth (Feierabend, 1990; Fox, 2000; Scott-Kassner, 1999), because parents are the main caretakers while the children are young—the period when most musical aptitude is determined. Music education scholars emphasized the important role of parents and caregivers with regard to playful music activities for young children (Alvarez, 1993; Berger & Cooper, 2003; Flowers, 1993; Palmer, 1993; Sims, 1993). For example, Berger and Cooper discussed parental

engagement and involvement in children's free musical play, and they identified adult flexibility as important for encouraging young children's musical play. Additionally, they suggested that educators and parents avoid continuous corrections while the youngsters are participating in such activities. In her book *How to Develop Your Child's Musical Gifts and Talents*, Reid (2001) emphasized the parents' involvement with their children, stating, "Parents and teachers who provide music in their child's life are creating the most powerful route to the child's successful involvement in the art" (p. 24). Fox stressed the importance of parental involvement and recommended that music educators advocate parent involvement in music classes, as well as offer family music classes.

In particular, parent involvement affects the quality of musical learning for the children, as well as for the teachers and parents (Fox, 2000; Smar, 2002; Zdzinski, 1996). Through a positive partnership between parents and teachers, parents can understand the music program and its value, leading to a more comprehensive and effective education for all students (Smar). Zdzinski examined relationships between parent involvement and learning outcomes in instrumental music students who were in grades 4 through 12. He found that parent involvement was related to overall performance as well as to affective and cognitive musical outcomes for instrumental music students. The results indicated that students can benefit from increased parental involvement in music. As another reminder of the importance of parental involvement in music education for young children, Fox asserted that parents "should be considered a target group for music learning—both regarding music for their children and music for themselves" (p. 25).

Researchers have discussed the importance of musical parenting for infants (Custodero, 2006; Custodero, Britto, & Brooks-Gunn, 2003; Custodero, Britto, & Xin,

2002; Custodero & Johnson-Green, 2003, 2008; de Gratzer, 1999; de Vries, 2005, 2007; Ilari, 2002, 2005; Trehub, 2002, 2003; Trehub, Hill, & Kamenetsky, 1997). Custodero, Britto, and Brooks-Gunn (2003) discussed that maternal music is important for the well-being of young children as well as their mothers, because maternal singing optimized infant mood and helped infants develop and grow by facilitating sleeping and feeding as well as other functions. Trehub (2002) emphasized the musical interaction between mothers and their babies. She found that adults and infants have similar listening skills and emphasized that maternal singing is advantageous for both mothers and babies, to be highly valued because it is “intuitive and selfless, guided by love and concern for infants rather than profit or musical goals” (p. 22). Trehub pointed out that commercial recordings lack the familiar vocal and emotive qualities that mothers express to infants and that no one can replace maternal singing with recordings or professional singers. Other research results have indicated that mothers’ singing of lullabies is valuable to infants (Custodero, Britto, & Xin, 2002; Weissbourd, 1996). For their study, Custodero and her colleagues conducted telephone interviews with 2,250 English-speaking parents whose babies were 4 to 6 months old. They asked parents what kinds of songs they sang for their babies, from a list of choices such as lullabies, children’s songs, popular songs, and made-up songs. Sixty-six percent of the parents reported that they sang lullabies to their babies.

It is interesting that the way parents sing to their infants, which is called *infant-directed singing* (IDS), has been shown to differ from other types of performances (Ilari, 2002). Parents’ IDS has characteristics such as high pitch level, slow tempo, and an expressive style (Trehub, Hill, & Kamenetsky, 1997). Trehub, Hill, and Kamenetsky

conducted experiments to investigate parents singing to infants. They recorded 16 mothers and 15 fathers singing a song, once to their infants and once as if to their infants. The 100 subjects in the study (50 women and 50 men) then listened to the parents' singing voices and rated the singing according to vocal quality and emotional engagement. The results showed that the pitch of songs was higher and the song tempo was slower for IDS than for simulated versions. This implies that parents sang in a more emotionally engaged manner when they sang to their infants, compared with the simulations.

Musical parenting facilitates emotional bonding between parent and child (Custodero, 2006; Custodero, Britto, & Xin, 2002; Custodero & Johnson-Green, 2003, 2008). Custodero (2006) emphasized the importance of musical parenting and discussed that singing helps develop emotional intensity between parent and child. She studied singing practices in 10 families with 3-year-old children living in New York City and found that families used singing as routine activities, traditions, and play. Three categories for each theme emerged, for instance "routines were divided into three types: *daily activity*, *music as routine*, and *invented song as routine*" (p. 42). Custodero found musical play with learned, adapted, and invented songs. She stated that parents who remember singing during their childhood continue singing as adults and pass this down to the next generation.

In addition to establishing an emotional bond, musical interaction between parent and baby increases the child's social development (de Vries, 2005). For instance, de Vries examined his 2-year-old son's scaffolding vocal improvisation process according to Vygotsky's ZPD. He described how his son moved through the ZPD in vocal

improvisation and song acquisition from 24 to 36 months of age. As a “parent-researcher” (p. 308) and a “participant observer” (p. 308), he found that “music-making in early childhood clearly can be a social process between parent and child” (p. 307) and suggested that “adults need to be open to pursuing young children’s musical development whenever children wish to pursue their natural love of music-making” (p. 310). De Vries stressed the importance of social interaction in his young son’s musical development, especially with him, the boy’s father.

Some research results have indicated that parents’ musical backgrounds affect children’s musical experiences or abilities (Atterbury & Silcox, 1993; Custodero & Johnson-Green, 2003; Kelly & Sutton-Smith, 1987; Ilari, 2005). For example, Custodero and Johnson-Green found, in their survey research, that more musically experienced parents were more likely to sing and play music with their infants than were parents without a musical background. They also found a significant association between parents’ instrumental playing or choral singing experiences and their playing music for their babies. In their observational study, Kelly and Sutton-Smith reported that musically experienced parents provided more opportunities for musical play than parents who had no musical background. Later research supports this finding, indicating that maternal occupation and previous musical experiences influenced mothers’ uses of music with their babies (Ilari). In another study, Atterbury and Silcox found that children whose parents sang to them, played instruments, or listened to music regularly had acquired more singing competency by the time they entered kindergarten than children without these experiences.

Musical home environments enrich children's lives and affect their musical growth. According to Manins (1994), "Musical homes produce musical children" (p. 39). In particular, Manins pointed out that it is important for children to have musical experiences in which they can interact with family members, especially their mothers. Parents are key to creating musically rich environments that young children can explore and to providing the essentials of a solid musical foundation, such as high-quality recordings and music lessons (Scott-Kassner, 1999). With regard to this, Szabo (1999) pointed out that most children are musical and that the home environment, as well as parents' and teachers' roles, is critical to young children's musical development. Cutietta (2001), the author of the book *Raising Musical Kids: A Guide for Parents*, encouraged parents to create a musical home environment for their children and offered the following six suggestions: (a) bathe your home in music; (b) listen to music with your child; (c) dance with your child; (d) make music with your child; (e) experience live music with your child; and (f) make music yourself. He stressed that parents are "the most significant force" (p. 44) in their children's musical development. Researching students in grades 4 through 12 who were involved in instrumental music programs, Bonifati (1997) found that a positive musical home environment, such as parents having a musical background and listening to music, was an important indicator of students' success. These examples demonstrate that the parents' role is crucial because they are the most important people in creating a musical home environment for their children.

Some research results have indicated a relationship between parents' attitudes toward music instruction and the home musical environment (Brand, 1986; Mallett, 2000; Zdzinski, 1996). In one investigation, Brand examined the relationship between home

musical environment and musical attributes of second-grade children and found a strong relationship between the children's musical achievement and parental attitudes toward music. The researcher asserted that singing to and with the child, providing musical toys, and helping the child learn songs are considered parental musical involvement. Studying the effects of parents' and caregivers' attitudes and home environment, Mallett asked parents of 3- to 4-year-old children ( $N = 161$ ) to complete survey questions and found a positive relationship between home musical environment scores and parent and caregiver attitude scores. She also found, using multiple regression analysis, that a home musical environment in conjunction with the age of the child was predictive of developmental music aptitude. Mallett stated that educators needed to understand parental attitudes in order to help parents educate their children and suggested that parents provide appropriate musical environments in their homes. Zdzinski examined whether parents' positive attitudes toward learning could influence student achievement. The researcher found a significant relationship between parental involvement factors (i.e., home structure, assistance with children's music practice, and family musical experiences) and performance outcomes of elementary, middle, and high school instrumental students.

In summary, research findings have shown that parent involvement in music activities with young children facilitates the development and well-being of those children. In particular, musical parenting affects young children's musical growth and increases the emotional bond between parent and infant, as well as a child's social skills. The parents' role in creating musical home environment is crucial to a child's musical growth and success.

## Parent-Involved Music Programs

Researchers have discussed parent-involved music programs for young children (de Gratzer, 1999; Gordon, 1997; Levinowitz, 1993; Zdzinski, 1996). De Gratzer found that a music program parents and children attended together strengthened parent-child bonding and enhanced their communication. Furthermore, South Korean researchers studied parent-involved music programs, focusing on analysis and/or comparison among the music programs (for example, H. J. Kim, 2002; Y. S. Lee, 2007; Yoon, 2005).

The following are the parent-involved music programs that the participants of this study attended in South Korea. If literature reviews regarding specific programs were available, I researched them to gain a foundational understanding of those programs. To collect the program information, I referred primarily to the individual Web sites. Because each Web site is only as complete as the music program decides it should be, information provided here may be varied and limited. My focus is the philosophy or basic ideas of the programs; origin and founder of each program; curriculum; and process of adaptation to South Korea. In some cases, to deliver the most accurate information to readers, I quoted directly from the Web sites. For this reason, I put the Web address in parentheses after each program name. The programs are presented in alphabetical order.

*Amadeus Class* (adapted from <http://www.amadeusclass.co.kr>)

In 1997, Amadeus Class was founded in South Korea by Jinhee Sung, who earned her doctoral degree in the area of music education (specialty: piano pedagogy) at The Ohio State University. Dr. Sung worked with other experts who agreed with her ideas to develop music education programs for youngsters as well as for adults. These professionals believed that music education should be lifelong, systematic, and effective,

and therefore it should be understood as continuous education. The Amadeus Class curriculum is divided by age: Musical Baby for 1- to 2-year-olds, Musical Child for 3- to 7-year-olds, Class Piano for children of elementary school age, and Class Piano for adults. Additionally, there is a Creative Listening program. Amadeus Class also has teacher training programs. The contents of Musical Baby include music activities for both the mother (who serves as the child's teacher) and her 1- or 2-year-old that teach auditory ability and development of musical concepts as well as activities for creative expression. The contents of Musical Child focus on various musical experiences including singing, playing and making musical instruments, and body movements. As of 2008, there were 120 Amadeus Class instructors teaching at universities, cultural centers, public institutes, and educational centers across the country.

*Audie* (adapted from <http://www.audie.co.kr> and <http://www.giml.org>)

The Audie program, which is specific to South Korea, was begun in 1997 by Juhee Ro. She earned her doctoral degree in music education at Temple University in Philadelphia. She derived the name of her child-focused music program from *audiation*, which was researcher and teacher “[Edwin] Gordon’s term for the ability to think music in the mind with understanding” (<http://www.giml.org>). Development of students’ tonal and rhythmic audiation is the primary objective of Gordon’s music learning theory (MLT). Other core principles focus on patterns, contrast, context, and rhythmic movement. Furthermore, Gordon’s MLT emphasizes music learning by rote first (<http://www.giml.org>).

Ro followed Gordon’s MLT to develop the Audie program, and as of 2008, there were three Audie centers in South Korea. The goals for the Audie program are for

children to increase audiation ability and musical aptitude and to enjoy music. Teachers mainly use their voices in class, but they also use musical instruments and some other accessories. The curriculum is divided according to the following age groups: 0 to 12 months, 12 to 24 months, 24 to 36 months, 3 to 4 years, and 5 to 6 years.

### *Dalcroze and Eurhythmics*

Émile Jaques-Dalcroze (1865–1950, Switzerland) claimed that rhythm is the primary element in music and discovered that all musical rhythm can be found in the human body in natural ways (Choksy, Abramson, Gillespie, Woods, & York, 2001). In fact, when he taught harmony and solfège at the conservatory in Geneva, Switzerland, he realized that his students were not able to hear the harmonies while they were writing the music. He noticed that the students had no physical feeling about music (Choksy et al.; Mead, 1996). Because Dalcroze thought that rhythm and movement are key concepts for human expression, he began to teach *eurhythmics*, which became his lifelong profession. He asked his students “to walk and swing their arms or conduct as they sang or listened” (Mead, p. 38) so that they could convert musical knowledge into musical understanding (Choksy et al.). In the Dalcroze approach, kinesthetic exercises link with musical concepts, such as tempos, durations, pitches, rhythms, and tonalities (Choksy et al.). In addition, the Dalcroze approach emphasizes the connection between music and other arts such as dance, drama, and poetry (<http://www.dalcrozeusa.org>).

Dalcroze’s main tools were eurhythmics, solfège, and improvisation (Choksy et al., 2001; Johnson, 1993; Mead, 1996). He believed that these three approaches could be intertwined (Mead). The concept of *eurhythmics* includes rhythm, structure, and musical expression using movement. *Solfège* covers ear training, sight singing, pitch, scale,

phrasing, and tonality through various music activities. *Improvisation* combines spontaneous musical creation with movement, speech, story, song, percussion, and instruments (Choksy et al.).

The Dalcroze approach has been expanded throughout Europe, the United States, Australia, Japan, China, Taiwan, and Korea (<http://www.dalcrozeusa.org>). At the headquarters in Geneva, instructors are trained by master teachers and can earn a diploma in the Dalcroze tradition.

Two representative Dalcroze programs in South Korea are introduced here due to the study participants' involvement with them. Sookmyung University runs one program, Sookmyung Dalcroze Eurhythmics, which is commonly referred to as Eurhythmics in South Korea and, therefore, throughout this study. Hansei University runs the other program, which is commonly known as Dalcroze in South Korea. Although both programs, Eurhythmics and Dalcroze, have their origins in the work of Émile Jaques-Dalcroze, there are two main divisions of the approach in South Korea. Both have conducted the curriculum in hundreds of places across the nation, such as educational institutes, cultural learning centers, and preschools.

1. Hansei Dalcroze (adapted from <http://www.dalcroze.co.kr>)

Hansei Dalcroze Center was founded in 2005 at Hansei University. Sungji You, the center's founder, earned her Dalcroze certification at the Juilliard Dalcroze Institute and her Dalcroze license at Carnegie Mellon University. Hansei Dalcroze Center has both teacher training programs and children's music programs. These offer various courses, including Dalcroze piano classes. Children's music classes are divided by age, ranging from 6 months to 6 years, and one term lasts 12 weeks.

2. Sookmyung Dalcroze Eurhythmics (adapted from <http://www.eurhy.com>)

The Sookmyung Dalcroze Eurhythmics Institute was founded by Sookmyung Women's University in cooperation with the Julliard School of Music in 1999.

The university pursued a systematic and quality music program for both teachers and children. Yeonkyung Moon, who earned a Dalcroze certificate and license, adapted the Dalcroze approach to South Korea and has been leading Eurhythmics since 1999. There are both a teachers' training school and a children's school where young children learn about music. The goals of Eurhythmics are: (a) see the music, (b) feel the music, (c) develop the musical brain, and (d) develop musical sense (<http://www.eurhy.com>). The curriculum for teachers comprises teacher training and program development. The curriculum for children includes rhythm, solfège, improvisation, ear training, and instrumental lessons. The curriculum is divided by age, from 6 months to 7 years old.

*Gymboree Play and Music* (adapted from <http://www.gymboreeclases.com> and <http://gymboree.co.kr>)

In 1976, Joan Barnes, a mother from Marin County, California, wanted to find a fun and safe place where young children and their parents could play together using age-appropriate activities. Based on this idea, Gymboree Corporation was founded in 1979 and the first franchise opened in Contra Costa County, California, in 1980. The name *Gymboree* was officially registered in 1981. The Gymboree program comprises four domains: play program, music program, art program, and Global Kids program (<http://gymboree.co.kr>). Designed by experts, Gymboree Play and Music seeks to

enhance children's physical, social, and intellectual development, as well as their love of music, through music activities such as song, dance, movement games, and instruments. Gymboree believes that children explore the concepts of rhythm, melody, tonality, and beat through various musical activities. The classes are divided by age: 6 to 16 months, 16 to 28 months, and 28 months to 5 years. In addition, the program offers Family Music class for all ages to provide the whole family a chance to experience music and build a solid foundation of musical skills. Gymboree offers one free introductory class. Today, Gymboree Play and Music has spread to more than 30 countries in 550 locations worldwide. In South Korea, the Gymboree program was adapted by the company Gym World in 1992, and the original Gymboree Music program was launched in 1999. Through its 64 centers in South Korea, Gymboree offers an early childhood learning program involving musical play (<http://gymboree.co.kr>).

*Kindermusik* (adapted from <http://www.kindermusik.com> and <http://www.kindermusik.co.kr>)

Kindermusik has its roots in *Musikalische Früherziehung*, a program that West German music educators developed in the 1960s. The music educators sought to help young children experience the joy of music before beginning formal music education. In 1970s, as the program's reputation grew, the name was changed to Kindermusik and the program translated into English. Then, the curriculum was introduced to the United States and organizers began to conduct a teacher training program. Since the 1980s, the Kindermusik program has spread internationally. Its philosophy is to bring music to children's lives through developmentally appropriate curricula. Two foundational beliefs are that "a parent or loving caregiver is a child's first and most important teacher" and

“The home is the most important learning environment” (<http://www.kindermusik.com>). In addition, the program is based on the idea that “Music nurtures a child's cognitive, emotional, social, language, and physical development” (<http://www.kindermusik.com>). This philosophy conveys that children should experience music through fun and joyful activities and that musical experience is valued as a learning process for music making. The Kindermusik curriculum combines well-known music learning methods found in Orff, Kodály, and Suzuki. The program offers one free introductory class. Aimed at children ranging from birth to 7 years old, the course content focuses on music and movement including playing, listening, and dancing. With parent participation in class, the program pursues parent-child emotional bonding through the music activities.

In South Korea, Kinder Schule Corporation contracted for a master franchise with Kindermusik International Corporation, and Kindermusik Korea was born in 2005. The adapted program in South Korea has three curricula for regular centers, preschools, and vacation-period programs. The regular center program comprises four domains divided by age: birth to 18 months, 18 to 36 months, 36 months to 5 years, and 5 to 7 years. The curriculum has themes for each program. *Kindermusik Education Lab* in *Kindermusik Korea* runs regular center courses, license courses, visiting teacher programs for preschools and cultural centers, and seminars.

### *Kodály Music*

Zoltán Kodály (1882–1967, Hungary), a composer and music educator, believed that every student has to be able to read and write music, and thus, music educators should teach children music systematically (Choksy, 1999). In fact, the “Kodály-based method” was not invented by Kodály; rather, it was developed from other concepts of

music education (Choksy et al., 2001). For example, hand-signing was originally developed by John Curwen in England, and rhythm syllables were adopted from Chev  in France. Also, Kod ly was influenced by Dalcroze in using solfa techniques. Kod ly emphasized that “music learning must begin with the voice” (de Vries, 2001, p. 25) because he believed that the human voice is a natural instrument that everyone can develop (Howard, 1996). In particular, he urged that teaching folk songs in several ways, including games, is essential to music education. Kod ly claimed that children’s musicianship can be developed through the practice of sight singing, dictation, ear training, part hearing, harmony, form, and memory (Howard). The tools of the Kod ly method are tonic solfa, hand signs, and rhythm duration syllables (Choksy et al.). The goal of the Kod ly method is “to produce universal musical literacy” (Choksy et al., p. 101).

In 1975, the International Kod ly Society was founded in Kecskemet, Hungary, with the goal of supporting all working in the field of music and music education, especially those who follow the legacy of Zolt n Kod ly (<http://www.iks.hu>). Since then, the Kod ly method has spread to many countries including the United States, England, Spain, France, and South Korea, and Kod ly organizations exist in countries worldwide. The Korean Kod ly Society has held numerous seminars and teacher training programs, as well as concerts and research work, since 1995 (<http://www/kodaly.or.kr>).

*Musikgarten* (adapted from <http://www.musikgarten.org> and <http://www.sangjiwon.co.kr>)

In 1993, Lorna Lutz Heyge founded Musikgarten to benefit young children by providing musical experiences. She is the coauthor and publisher of the *Music and Movement* series for Musikgarten. Multiday teacher workshops are held throughout the

year, all over the United States and Canada, to train music educators to use the system. The curriculum has been adapted in several other countries, including Germany, Malaysia, South Korea, and China. In South Korea, the Musikgarten program was adapted by the Sangiwon Company in 1998, and since then the program has been conducted at various educational sites, such as private institutes, cultural learning centers at department stores, and home schools (<http://www.sangjiwon.co.kr>). Musikgarten promotes children's music education, parent education, teacher training, and curriculum development and offers comprehensive music curricula for children from birth to age 9. Songs, stories, and dances are presented and reviewed throughout each semester.

### *Orff Music*

Carl Orff (1895–1982, Germany) strongly influenced the world with his approach to music education. Although his method has been introduced as instrument-based, he was originally interested in dance and music (Choksy et al., 2001). While observing dancers, Orff came to understand how music and movement come together. In particular, he developed a unique form of ensemble that combined instrumental performance and dance (H. S. Lee, 1992). Orff worked with Gunild Keetman, an important contributor to the development of the Orff-Schulwerk method, and began to teach children through radio broadcasts (Herausgegeben, 2004). Emphasizing musical experiences in early childhood, Orff used speech, body percussion, instruments, and integrated methods involving speech, rhythm, song, and play. He believed that children can develop exploration, imitation, improvisation, and creation; in combination, this is called the “Orff process” (Choksy et al., p. 107). With the Orff approach, a natural setting is encouraged and musical learning should be connected to cultural and social learning

(Shamrock, 1997). Orff's ultimate goal was to make music come alive for children (Choksy et al.).

The Orff approach has spread to more than 30 countries worldwide, including South Korea. Orff-Schulwerk Gesellschaft Korea was established there in 2004 (<http://www.korff.or.kr>). There are two levels of teachers' training courses, each taking 15 weeks (45 hours per level). In addition, 30 hours of practice are required. After finishing these courses and practice, teachers receive Orff Schulwerk certification from Orff-Schulwerk Gesellschaft Korea (<http://www.korff.or.kr>). There are some Orff-Schulwerk institutes in South Korea. Because Orff-Schulwerk is "not a method and has no fixed, standardized steps prescribed for the curriculum" (<http://www.orff.de>), this approach is widely applied in music education programs incorporating various activities. "Discovering a curriculum and adapting it to each respective situation lies within the pedagogical responsibility of the teacher" (<http://www.orff.de>).

*Yamaha Music School* (adapted from <http://www.yamaha.com/musiced> and <http://www.yamahaschool.co.kr>)

Genichi Kawakami, the president of what is now called the Yamaha Corporation, began Yamaha courses in the mid-1950s; he thought it was important not only to sell the music products but also to promote music education and expand the popularity of music. Thus, Kawakami established the nonprofit Yamaha Music Foundation (YMF) in Japan in 1966, and since then it has expanded to 41 countries across the globe. The minimum age for students is 4 years and parent participation is required. The curriculum contains hearing, singing, playing, and creating for the purpose of nurturing creativity and developing the basis for playing and expression through musical experiences. Yamaha

teachers are “college-trained musicians and educators [who] have passed demanding tests in musicianship while completing rigorous training prior to certification by the Yamaha Music Education System” (<http://www.yamaha.com/musiced>). Teachers have comprehensive musical skills including keyboard performance, keyboard harmony, improvisation, sight singing and playing, and music theory.

In 2001, Yamaha Music Korea was founded in South Korea. Later, in 2004, Yamaha Music School opened in Seoul and as of 2008, there were 21 franchised schools across the country (<http://www.yamahaschool.co.kr>). The curriculum in South Korea targets age 2 to elementary level, with classes divided into two main sections: Junior Music Course for ages 2 to 5 and Junior Step Course for the elementary level. At the elementary level, a piano lesson course is included.

#### Parent Education in Music

Researchers have emphasized that parents feel lost when teaching music to their children: They seek direction, wanting to do something good for their children but not knowing how (Cardany, 2004; Custodero, Britto, & Xin, 2002; Fox, 2000; Ilari, 2005; Levinowitz, 1999; Sims & Udtaisuk, 2008). With regard to this, Levinowitz pointed out that “some parents have found that they are at a loss trying to serve as their children’s first music teachers” (p. 18). Custodero and her colleagues also commented that parents were unsure about parent-child interaction, stating, “In the U. S. today, recordings of lullabies and classical music fill the shelves of music stores and ‘Mommy & Me’ music classes abound in most urban and suburban settings, yet little is known about what parents are doing musically with their infants, and why” (p. 41). They also declared, “Music is important to parents of infants....Parents may be influenced by the media

messages about classical music, but it is unclear to what extent the messages are informing their practices” (p. 45). According to Fox, parents want to know how to provide music experiences for their children in a concrete manner, such as “which music experiences are the most important for their children and how they can provide such experiences” (p. 25). Cardany found that parents whose children were preschool aged believed that music and music education had the potential to enhance their children’s social and emotional development, but most parents were unaware of their roles in their children’s music education. This dynamic exists for parents of infants as well: Ilari discovered that most mothers believed that appropriate music for their babies existed, although there was no consensus about exactly what was deemed appropriate. Sims and Udtaisuk investigated the types, quantity, and quality of music-related information from the most representative parenting magazines in the United States, performing a content analysis of 6,698 pages. They emphasized that the parenting magazines lacked clear, high-quality recommendations for parents, stating, “There were no recommendations for parents to develop their own musical interests and skills or to construct an appropriate musical learning environment” (p. 24). They also suggested the need to teach parents how to participate in early childhood music education, asking, “What and where are they learning about the kind and quality of musical experiences they should be providing for their children?” (p. 18).

Accordingly, music educators and scholars have addressed the necessity of parent education in music during early childhood (Cardany, 2004; Custodero, 2006; Custodero, Britto, & Xin, 2002; Custodero & Johnson-Green, 2003; Fox, 2000; Levinowitz, 1993, 1999; Sims & Udtaisuk, 2008; Szabo, 1999). To provide direction to music educators,

Levinowitz (1993) emphasized the importance of parent education to provide information about musical development and ways to support their children with musical activities. She noted that parent education can be a “beginning solution to musical childhood at risk” (p. 9). In addition, Levinowitz (1999) stressed parents’ roles as music teachers and implied the necessity of parent education to facilitate the teaching of music to young children. She stated, “Parents have generally been the first ones to give musical guidance to their children. Indeed, research has shown that parents can do a great deal to provide music experiences and stimulation that nurture a child’s music abilities” (p. 17). Szabo underscored the importance of parent education in music and suggested that parents and caregivers sing routinely to their babies and encourage infants’ tonal babbling response:

I speculate that a significant number of parents are unaware that tonal babbling is an important part of their children’s musical development.... Educating parents regarding how they can musically stimulate their children from the time they are born is essential. Mothers and fathers need to know that just as the child who is read to regularly is more likely to become a reader, so too the child who is sung to will more likely become a singer and hence, ultimately, a more developmentally advanced musical child. (p. 19)

According to these music educators’ suggestions, there must be a systematic, concrete program of parent education for early childhood music education.

In conclusion, most parents are not aware of their roles and the ways they can enhance their children’s music learning, and they want experts to guide them in a concrete manner. Therefore, parents need to be taught how they can be involved and can participate in their young children’s music activities. Music educators should be responsible for systematic parent education in music to benefit both children’s and parents’ musical growth and well-being. Although the need for parent education in music has been established, little research has been conducted to investigate this topic. In order

to explore the necessity of parent education in music, I sought to find parents' goals, knowledge, practices, and needs regarding music education for their children by hearing their voices and observing their practices through the journey of qualitative study.

## CHAPTER 3 METHODOLOGY AND PROCEDURES

This chapter concerns research methodology and procedures. It covers confidentiality, research design, site selection, participants, development of the questionnaire and interview protocols, translation issues, procedure for gaining access to the families and interviews, data collection, data analysis, and trustworthiness. Because my specialty is in early childhood music education and I am a South Korean educator, I am interested in South Korean parents' practices, perspectives, and needs regarding music education for their young children. Therefore, I focused on South Korean families for this study. Visiting each family, interviewing, observing, transcribing, conducting member checks, and analyzing the data took much effort and time; however, this extended procedure indeed gave me the joy of qualitative research. I got to know the participants and the relationship between us deepened throughout this study. As I analyzed the data, I was able to formulate the answers to my research questions.

### Confidentiality

The identities of the study participants were concealed to maintain confidentiality. In place of their names, I have labeled individuals according to the order in which I interviewed the parents, as follows:

Parent A: the first parent interviewed; Child A: child of Parent A.

Parent B: the second parent interviewed; Child B: child of Parent B.

Parent C: the third parent interviewed; Child C: child of Parent C.

This labeling pattern continues through Parent V, the 22nd parent interviewed and Child V, the child of Parent V. When referring to families, I used Family A, Family B, Family C, and so on, according to the letter used for the corresponding parent and child. I also used this labeling pattern with the words *Mother* and *Father* when I needed to specify a particular parent within a family.

Regarding the names of the music programs, I disclosed the names of the music programs throughout this study. However, I concealed the identities of both the parents and the music programs when the parents criticized or complained about the programs to prevent readers from directing negative thoughts or feelings toward the programs. This is in accord with the purpose of this study, which is to understand parents' perspectives of music programs and their practices and needs, but not to promote or censure a particular music program.

### Research Design

This inquiry is based on a constructivist paradigm. I believe that multiple realities exist and knowledge is constructed (Denzin & Lincoln, 2000; Hatch, 2002; Lincoln & Guba, 1985). Because the topic of this study is the parents' practices and desires regarding the music education of young children, it interested me to see that parents have different realities, perspectives, experiences, practices, and preferences. Campbell (2002) suggested that, in the realm of music education scholarship, music educators should consider diverse points of view relevant to frameworks comprising multiple realities.

Qualitative research methodology was used to design this study. Scholars have addressed the necessity of using various research principles to conduct music education studies (Humphreys, 2006), and application of qualitative methodology has been

increasing in music education research (Yarbrough, 2006). Eisner (1996) urged that research in music education should include qualitative methods because knowledge and experience are constructed. In this regard, research investigating parents' practices and desires is better suited to qualitative research methodology than to quantitative research methodology.

Through this research, I endeavored to understand South Korean parents' goals, knowledge, practices, and needs regarding music education for their young children; thus, as an early childhood specialist and music educator, I listened to the parents' voices and observed the phenomena of the families' musical interactions and practices. To do so, I mainly used interviews with South Korean parents, with written questionnaires and observations as additional sources of information.

#### Site Selection

I chose Seoul and Kyung-Ki Do (Province) in South Korea as my research sites for two reasons. First, South Korean parents' interest in music programs has greatly increased recently. South Korean parents eagerly pursue higher education for their children, so I was interested in researching their goals, knowledge, practices, and needs for enrolling in a music program. Second, the Seoul metropolitan area has distinctive demographics, as follows: (a) Seoul is the capital of South Korea, and more than 10 million people (about 21% of the country's population) live there (YonhapNews, 2007); (b) Kyung-Ki Do is near Seoul and is home to just over 11 million people, approximately 22% of South Korea's total population (YonhapNews); (c) the families who live in both areas have numerous educational and cultural opportunities; (d) many music program centers are located in Seoul and Kyung-Ki Do; and (e) I live in Seoul, so it was relatively

convenient to access families living in these metropolitan areas. Of the 22 families who participated, 15 families lived in Seoul and 7 families lived in the Seoul metropolitan area.

### Participants

Beginning in July 2007, I asked relevant teachers, my colleagues and friends, and neighbors to help recruit participants for my research. I recruited South Korean parents with children under 5 years of age who had participated or were participating in a parent-child program. Some participants introduced me to other participants, the so-called snowballing approach, in which one participant leads to another (Bertaux, 1981). I originally contacted 29 South Korean parents by phone, but 7 of those chose not to participate in my study. The reasons the 7 parents did not participate are as follows: (a) 1 parent said that the interview time of 60 to 90 minutes seemed too long; (b) 2 parents told me that they were too busy; (c) 2 parents told me they did not want to audio- and/or video record; (d) 1 parent said that she was not good at interviewing; and (e) one child's age was out of the range of this research. The remaining 22 parents agreed to participate in my study. Although my main interest was to understand parents' practices and needs regarding their children's music education, the presence of their children gave me an opportunity to observe the family's musical interaction. Therefore, I asked the parents to have their children at the interview. All children were present during my visit except three who went to preschool at that time. Because I was interested in the families who enrolled in music programs and whose children were young, I used purposeful sampling (Hatch, 2002). I continued to collect data until I was no longer learning anything new (Corbin & Strauss, 2008; Seidman, 2006), and 22 participants provided enough data to

achieve saturation. Participants' confidentiality has been maintained in that their names do not appear in the study; instead, pseudonyms have been used.

Table 1 summarizes the demographic information of the participants' families, including ages, gender, parents' college majors and jobs, and presence of the children at the interviews. As shown in Table 1, all participants were mothers, although I did not intentionally avoid choosing fathers as participants. When I contacted the families by telephone, all those who answered were women. In South Korea, raising and educating the children are more likely to be the mothers' duties, so this phenomenon occurred naturally. All families had both parents living at home.

Most of the mothers were employed or had been employed in professional jobs, as illustrated by their current and/or previous occupations. Four of 22 mothers were working as part-time employees or freelancers at the time of the interviews. The first two were play therapists, and the third and fourth were interior designer and book designer, respectively. Fourteen of 22 mothers had jobs in the past but were no longer working outside the home. Their jobs were librarian, translator, elementary school teacher, middle school teachers (social studies and English), dance instructor, private instructor, computer graphic designer, architectural designer, manager of a clothing company, manager of performance team within a dance company, art instructor, accountant, and office worker.

I tried to interview participants at their homes so I could observe the home musical environment. In addition, I thought that both the children and the parents might feel most comfortable there. I was able to observe the home atmosphere, including musical materials such as CDs, books, and musical instruments. This observation allowed me to conduct rich data analysis in accordance with one of the subquestions of Research

Table 1.

*Family Demographics of Participants*

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Participants' gender	Adults: All 22 parents were women Children: 12 girls, 10 boys
Education level of participants	4 mothers graduated from graduate school; 15 graduated from university, 2 graduated from community college; 1 graduated from high school
Participants' majors	7 mothers majored in an art area such as art, dance, design, or architectural design. Others' majors varied (see Appendix F)
Participants' jobs	4 mothers were employed as part-time workers and freelancers; 14 mothers had jobs in the past but no longer worked outside the home; 4 mothers were homemakers who had never worked outside the home. Of the 18 who had been employed, most had professional jobs.
Mothers' ages <sup>a</sup>	31 to 38 years
Children's ages	24 to 49 months
Children's presence	19 participants were interviewed with their children present. Three children were away at preschool during the interview. Three of the children fell asleep during the interview. Four families had younger siblings present during the interviews.
Home location	15 families lived in Seoul, and 7 families lived in Kyung-Ki Do (Seoul metropolitan)
Interview location	20 families were interviewed at their homes and 2 families were interviewed at another family's home
Audio record	All participants were audio recorded.
Video record	All participants except one (Family N) were videotaped. Parent N did not want to be videotaped.

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<sup>a</sup> The participants of this study are all mothers and their children. Fathers' ages ranged from 34 to 43 years.

Question 3: *What are the characteristics of the musical environment in the families' homes?* Although 20 parents chose to meet and talk with me at their homes, two parents preferred to be interviewed elsewhere. These mothers said that they would feel uncomfortable if they were interviewed at their homes due to the presence of their parents-in-law. Thus, those two parents were interviewed at the houses of their respective friends, who were also my research participants.

The 22 families attended 10 different music programs. Table 2 indicates the programs that participants attended and the numbers of families that attended each one. Some families attended multiple music programs, for a total of 38 programs represented.

Table 2.

*Music Programs That Families Attend(ed)*

Music program	Number of families that attend(ed)
Musikgarten	11
Eurhythmics	8
Dalcroze	5
Gymboree Music	3
Yamaha Music	3
Amadeus Class	2
Audie	2
Orff	2
Kindermusik	1
Kodály	1

## Development of the Questionnaire and Interview Protocols

In February 2007, I created the written questionnaire and interview protocols, being mindful of my research questions and referring to related literature for guidance in developing a questionnaire regarding home musical environment (Brand, 1985, 1986; Cardany, 2004; Mallett, 2000). Targeting my research questions and considering qualitative research methodology, I developed my own questionnaire and interview protocols. To confirm the contents of the questionnaire and interview, I conducted a pilot test with a South Korean parent whose child was 30 months old and had experienced music class in March 2007. I conducted this pilot study at the parent's home in the presence of her child with the parent's permission. I measured the time that the parent spent completing this questionnaire and interview; it took her 70 minutes, which matched my expectations (i.e., 60–90 minutes to complete). The parent did not seem to be tired, nor did she have difficulty with the questionnaire and interview. She understood well the meanings of the questionnaire and all my interview questions. After completing this process, she gave me positive feedback regarding the questionnaire and interview questions.

In accord with the parent's feedback and my own review, I lightly revised the written questionnaire and interview questions. In order to assure content validity of the questionnaire and interview questions and prompts, one professor in music education at a university and two other experts reviewed the questionnaire and interview protocol. The experts were very familiar with my research questions because I had explained the purpose and context of my study to them. This preparation helped them check the content validity of the questionnaire and the interview questions. Incorporating feedback from the

parent's and the three experts' reviews, as well as my own evaluation, I developed the questionnaire and interview protocol (refer to Appendixes D and E). The written questionnaire involves basic demographic information (e.g., gender, child's age, family members, parents' education level), home musical environment, and parents' preference regarding their own education in music (refer to Appendix D).

Three interview steps were conducted for this study: the preliminary interview, in-depth interview, and follow-up interview. The preliminary interview was informal and included the initial meeting and confirmation of participation in this study (refer to Appendix A). At the in-depth interview, the four categories of the interview protocol—practices, goals, knowledge, and needs—reflected the content of the research questions, though not the order. I thought it would be easier and more natural for the parents to begin with their practices rather than their goals, although my first research question is about parents' goals for a music program. Because open-ended questions establish the territory to be explored and allow the participants to take any direction (Seidman, 2006), I developed open-ended questions in four categories (refer to Appendix E). The follow-up interview was done by telephone after conducting the in-depth interview. It involved some additional questions and a member-check process.

### Translation Issues

Translation issues in qualitative research have been discussed recently in the literature. Marshall and Rossman (2006) highlighted the issues related to transcribing and translating in qualitative research, stating that “neither is a merely technical task; both entail judgment and interpretation. In some way, when data have been translated and/or transcribed, they are not raw data any more” (p. 110). Esposito (2001) noted that a

translator is “actually an interpreter who...processes the vocabulary and grammatical structure of the words while considering the individual situation and the overall cultural context” (p. 570). In agreement with Esposito, Marshall and Rossman stressed the importance of generating “accurate and meaningful data through translation processes” (p. 111). They pointed out that there are no simple strategies for translation issues, advising authors to demonstrate the translator’s ability as a translator or prove their work with a person with bilingual ability who is proficient in the translation process. In addition, they recommended that researchers “include phrases and key words from the original language from time to time” (p. 112) in the final report.

Being mindful of this issue and these suggestions, I took great care while translating my transcriptions to build the credibility of this study. The following describes the lengthy process I used to translate the questionnaire, transcriptions, and other data related to my study.

I translated the questionnaire and interview protocol into Korean because my participants were all South Korean parents who lived in the Seoul metropolitan area. Because my first language is Korean and my second language is English, I am able to translate from Korean to English and vice versa. I was born in Seoul, Korea, and grew up there; I have been learning English in South Korea since middle school. Moreover, since 2001, I have been studying in the United States. Korean, the participants’ native language, was used for interviewing because the interviews were conducted in South Korea with Korean participants.

Four South Koreans who are proficient in both Korean and English cross-checked my translation of the questionnaire and interview protocol as well as transcriptions

selected for this dissertation. One of them is a South Korean professor who teaches in the Music Therapy & Education program at Ewha Womans University in Seoul, South Korea. She was born in South Korea, where she lived until she was 7 years old. She then moved to several other countries, including India and the United States. She attended British boarding school for five years in India (from 14 to 18 year old). Also, she lived in the United States for 10 years and earned her bachelor's, master's, and doctoral degrees there. She had continued to use the Korean language, her mother tongue, during her life in foreign countries by keeping up with her reading and writing in Korean. With this continuous effort, she obtained bilingual proficiency for Korean and English. She has been teaching at Ewha Womans University since March 2000. For this study, she checked and confirmed all the transcripts and the translations in the manuscript.

Another expert is an assistant professor of Korean Studies at the University of Missouri-Columbia in the United States and has been lecturing about Korean civilization for 8 years in English. He earned bachelor's, master's, and doctoral degrees in political science in the United States. Although he was born in South Korea and lived there until he was 20 years old, he has been studying and living in the United States for 18 years. Therefore, he is proficient in both Korean and English. The third expert who reviewed my translations is a woman who majored in music at a college in South Korea and who has been living in the United States for 15 years with her family (including her 4-year-old child). These two reviewers checked all the translations for this study.

The last expert who reviewed my work is a South Korean woman who earned her bachelor's and master's degrees in South Korea in the area of childhood and her doctoral degree in the United States in the area of early childhood education. She lived in the

United States for three and a half years with her family (including two children), but she was born in South Korea and grew up there. Currently, she is teaching at several universities in South Korea. Thus, she is proficient both in Korean and English. She checked the translations of the parent letters, questionnaire, and interview protocol, which are in Appendixes A through E of this study.

Consequently, three reviewers checked each translated component of my research. They agreed with my overall translations but did give feedback for improving accuracy. I considered their comments and incorporated them into my translation. Because these four South Koreans had an extensive background in Korean and English and they are experts in areas such as political science, music, early childhood, and music therapy, their cross-checking of my translation between Korean and English can be deemed trustworthy.

Throughout the study, when I had lingering questions regarding words translated into English, especially when cultural difference and/or nuances of the words themselves made translation difficult, I asked for clarification from my American peers who had reviewed this paper as peer debriefers.

After I translated the questionnaire and interview protocol from English into Korean, three South Koreans checked the translation. Two checked hard copies in both languages in my presence to confirm the accuracy of my translation. They made several suggestions regarding my translation and I corrected the wording accordingly. I sent the reviewers e-mails with attached files that they reviewed. Once they replied with their feedback, I revised my translation as needed.

Regarding the translation of transcriptions, I chose significant parts of the transcriptions for data analysis. Because I interviewed South Korean parents, all

conversations were originally recorded in Korean. I translated them into English and three American peers of mine then read the translations. I asked them to let me know if any words or phrases seemed unusual to native English speakers. Although I sought to communicate the participants' intended meanings with my translations, some words or phrases could not be expressed very well in English. If necessary, I found the right words and phrases in a dictionary and/or I asked other professors and friends from the United States for suggestions. Cultural differences between South Korea and the United States make it impossible to find the exact meaning and/or nuance for every word or phrase, but, as Marshall and Rossman (2006) noted, this requires more than a literal translation—it is important to generate accurate and meaningful data.

After U.S. peers reviewed my transcription translations and I made any necessary adjustments, I showed the translations to three South Korean peers and asked them to check that all were appropriate. Before they began their reviews, I explained to them that I focused on the participants' intended meaning rather than a technical or literal translation. When they gave me suggestions and/or comments, I double-checked the parts that they pointed out and corrected the translation for greater accuracy. Next, I read my paper with quotations in both languages and cross-checked all translations, and then asked my U.S. peers to check the English transcriptions again for familiar usage.

When I interviewed the 22 South Korean mothers, they talked informally and often their speech contained grammatical errors. Some used nonstandard words and some used incomplete sentences. I had to deal with all these issues while translating into English. For example, although some South Koreans used grammatically incorrect sentences, I could not use incorrect English grammar for my translation. Also, when

some South Korean mothers used nonstandard Korean words, I was unable to find corresponding nonstandard English words. As I stated previously, I focused on balancing accurate interpretation and meaning of the words during my translation work. Although I made a great effort to accurately translate the interviews, respect the participants' statements, and pursue high-quality research, there may be slight differences between the original and the translation, because there can never be a perfect translation. I included the original Korean language of the transcriptions with the English translations so that readers know that "there is no direct translation of the phrases' meaning into English" (Marshall and Rossman, 2006, p. 112) and remember that the interviews were originally conducted in Korean. Providing the original language of the interviews may increase the authenticity and originality of this qualitative study.

#### Procedure for Gaining Access to the Families and Interviews

After I gained the campus Institutional Review Board's approval for this study, I began to recruit my participants. With my friends' and colleagues' help, I contacted parents who had enrolled in a music program for their children. When I first began to conduct home visits, I was intimidated by the new environment and unknown parent and child. Just as I was intimidated by them, they may have been intimidated by me after hearing "doctoral research" and seeing my video-camera and cassette recorder. However, once I greeted them, the atmosphere became natural and relaxed. Thus, I had more confidence about the interviews as time went on. All the participants were kind, and they seemed to trust and respect me. However, I had to deal with many family issues, most commonly a child crying and bothering the parent during the interview. Once a mother continued to breast-feed her baby after I arrived at her home. Sometimes, even though I

had made an appointment, I was left standing outside for 10 or 15 minutes, waiting for the parent to return home. I even assisted a child with her toileting because the mother was holding her baby. These experiences reinforced the idea that conducting qualitative research is indeed field work in a natural setting (Lincoln & Guba, 1985). I realized that this home-visit experience is an authentic learning process of qualitative research that requires flexibility and patience in addition to meticulousness and insightfulness. Before I could undertake the roles of researcher and interviewer, I had to be ready to be a nice helper and understanding friend of the families!

The following are the procedures that I used to gain access to the families and conduct the interviews:

1. I contacted 29 parents by telephone and greeted the parents (refer to Appendix A). I introduced myself and briefly explained the purpose and procedures of this study. Then, I asked the parents about their willingness to participate. Seven parents of 29 elected not to participate in this study and 22 parents were willing to participate. I asked the 22 parents for a brief family background as well as a convenient date, time, and place for the in-person interview.
2. Once the date and time had been decided, I visited each parent. According to parents' preferences, I visited 20 families at their houses and 2 families at the homes of other participants who granted permission for the other parents' use. When I visited each home, I gave the invitation letter (refer to Appendix B) to the participant and let the parent read the letter before beginning the interview.

3. I explained to the parent my research purpose and procedures. Then, I asked the parent to read the Parent Consent Letter (refer to Appendix C) and to sign it if the parent agrees to participate. All 22 parents agreed to participate in this study.
4. After I received the consent letter that was signed by the parent, I asked the parent to complete the written questionnaire (refer to Appendix D).
5. I conducted an in-depth interview with the parent (refer to Appendix E), and during or after the interview, I observed a demonstration of musical interaction between parent and child.
6. I mailed thank-you cards, expressing my appreciation to the parents for their participation in this study. I reminded parents about the possibility of follow-up telephone interviews.
7. Follow-up telephone interviews were conducted, depending on my need to ask additional questions. The frequency of the follow-up telephone interviews varied from one to three times per family. While I was reading the transcriptions and/or writing my findings, if I was unsure what the participant intended with her comments, I asked “follow-up questions to gain clarity and precision” (Rubin & Rubin, 2005, p. 14). During the follow-up telephone interviews, I conducted a member check process if necessary to ensure that my findings and interpretations were correct.

This procedure went as intended. I had to organize a detailed research plan ahead of time because this research required me to record and track every process.

## Data Collection

The written questionnaire, interviews, observation, artifacts and musical materials, and my journal entries were used for data collection. Equipment such as a video camera (Panasonic NV-C2 Video Camera) and cassette recorder (Sony TCM-200 DV Cassette Recorder) were used.

### *Written Questionnaire*

I gave the questionnaire to each participant at my family visit, and the parent completed it at that time. This questionnaire helped me to understand the family's background and the participant's preference regarding music education for her child before I began the interview. Discussing the participant's responses to the questionnaires briefly and informally helped develop rapport between the two of us and let the interview progress along a natural course. This questionnaire is considered as one of multiple data sources, which contributes to the trustworthiness of the study.

### *Interviews*

Three interviews were conducted with each family: preliminary interview, in-depth interview, and follow-up interview.

#### *Preliminary Interview*

This informal interview was for the initial meeting and for confirming participation in this study (refer to Appendix A). I introduced myself to the parents and explained the purpose of the interview. I developed rapport with the parent and discussed the date, time, and place for the in-person interview. I asked the parent about the child's age and the music program in which the child and his/her parent had participated (or was

participating). I took notes while conversing over the telephone. This took approximately 10 to 15 minutes.

### *In-depth Interview*

After the initial telephone interview was completed, I conducted an in-depth, one-on-one interview with each of the 22 parents at her convenience. Because the parent and I had developed rapport previously with a telephone interview, visiting the family's house and conducting the interview occurred naturally. Most parents gave me some beverages and snacks, and they conveyed to me their hospitality. I asked parents about their practices, knowledge, goals, and needs regarding a music program for their children, according to my interview protocols (refer to Appendix E). While I was conducting the in-depth interview, I tried to listen to the underlying meaning of what the participants were telling me. As additional questions arose during the course of the interviews, I asked them, keeping in mind my research questions. I took notes and audio- and video-recorded during the interviews. This took approximately 60 to 90 minutes, depending on the family.

### *Follow-up Interview*

This was done by telephone after conducting the in-depth interview. While reading the transcription of each interview, my research journal entries, and written findings, some additional questions occurred to me. In these cases, I conducted follow-up telephone interviews and took notes. Also, I included a member-check process during this telephone interview. All parents responded with very kind attitudes and they all were glad to have my calls. I expressed my appreciation to the parent for helping with the study. For

this follow-up interview, I called 13 parents once, 7 parents twice, and 2 parents three times, depending on my questions. In total, I conducted 33 follow-up interviews from October 2007 to August 2008. This took approximately 10 to 15 minutes each time. Because follow-up questions and the member-check process occurred during data analysis and writing/refining of my findings, this phase of the study required an extended period of time to complete (refer to Appendix H, Timeline for Study).

### *Observation of Parent-Child Interaction*

During and/or after the in-depth interview, the parents were asked to demonstrate some musical interactions or music activities with their children. The music activities occurred naturally during and/or after the interview in conjunction with the interview questions and only if the child and parent so desired. Because I did not intentionally make a structured plan for the child's play during the interview and observation, it was helpful to observe mother-child musical interactions that emerged naturally and spontaneously. The children and parents seemed to feel comfortable demonstrating their musical activities, perhaps because we were at their homes, although they showed a little shyness at first. These musical interactions were videotaped and audio recorded, and I took field notes, too. This observation helped me to understand parents' daily practice for music activities with their children, which relates to Research Question 3 of this study. I included what I observed in Chapter 4, "Findings." These demonstrations provided data in support of the interview questions, in that they offered a second source of information to compare with the parents' self-reported behaviors as provided in the written questionnaires. Although I did not depend primarily on these observations for my

research, this information, in conjunction with the interview data, helped me to answer my research questions and strengthened the trustworthiness of the study.

### *Home Musical Materials*

When I visited homes for interviews, I asked parents whether they had musical instruments, musical toys, CDs, and/or music-related books. In response, parents showed me any such materials they had. Some families displayed the materials in the living room, and others placed them in a child's room or parent's study room. This helped me to understand the family's musical home environment, and it connected with the families' practices regarding home musical activities.

### *Researcher's Journal Entries*

I wrote research journal entries after conducting each interview in order to reflect upon the interaction. I wrote what I felt and what I learned from each interview. Also, I summarized the main points of each interview and described my thoughts if something seemed impressive. While writing these journal entries, I was able to think about what I missed asking and what I should ask during the follow-up telephone interviews. This process helped me to think about the next interviews and to organize the contents of the interviews and any related thoughts. Additionally, this process helped me to gain insight and to interpret and analyze the data. Also, while I was writing the journal entries, I was able to think about the topics of discussion.

### Data Analysis

I analyzed data simultaneously with data collection (Creswell, 2007; Hatch, 2002; Lincoln & Guba, 1985; Merriam, 1998) so as to gain knowledge and insight for further

interviews and observations (Bogdan & Biklen, 2003; Hatch). As I completed each interview, I examined the information gained from the interviews, questionnaire responses, and observations; after I conducted each interview, I summarized what I learned and what I still needed to find out in my research journal entries, according to Rubin and Rubin's (2005) suggestion. This process continued throughout the interview period.

In order to explore South Korean parents' goals, knowledge, practices, and needs regarding music education for their young children, I used multiple methods of data analysis: field notes, interview transcriptions, videotapes, coding, description, memos, constant comparison, theoretical saturation, inductive analysis, semantic relationship, substantive literature, contextualization, negative case analysis, classification, interpretation, and representation/visualization.

### *Field Notes*

Even though I audio- and video-recorded during the interviews and observations, I took field notes for each visit. Additionally, I took notes while on the telephone for initial and follow-up interviews. Taking notes enabled me to better recall the interview situations and participants' statements. It was productive to look at the notes before and after I transcribed because they reminded me of the overall interview and helped me summarize the interview process as well. It facilitated my review of the interview and related observations, thereby enhancing my insight and interpretation.

### *Interview Transcription*

I fully transcribed into word processing files the interview and observation data from the audio tapes and videotapes that I used. For transcription, I used mainly audio-taped information, but when technological problems arose with the cassette tapes, I transcribed from the recorded videotapes. The transcription length varied, depending on each participant, and ranged from 7 to 27 pages. For the 22 transcriptions, total page length was 307 pages and mean page length was 14 pages. After the transcriptions were printed out, I read them multiple times.

### *Videotapes*

I used video recording as my secondary method of data collection, because “video recording can provide a powerful data source for qualitative studies” (Hatch, 2002, p. 131) in that “it documents nonverbal behavior and communication such as facial expressions, gestures, and emotions” (Marshall & Rossman, 2006, p. 121) that audio tapes cannot deliver. All my interviews and observations except those with one family (Family N) were videotaped. In accord with Patton (2002), who discussed that videotaping can be less intrusive than note taking and that comfort with video cameras has been increasing recently due to familiarity with the technology, the families I videotaped did not seem to be uncomfortable with the process. Rather, some families were excited about the process. Watching videotapes helped me remember the site, activities, the child and the parent, the child’s gender, home environment, and everything that happened in the house during my visit. In particular, it was helpful to review mother-child musical demonstrations to observe families’ musical practice in daily life. Through watching the videotapes of their demonstrations, I was able to see their gestures, facial

expressions, body language, and mother-child relationships. Consequently, it helped me perform rich data analysis.

### *Coding*

I read, marked, and labeled transcriptions as the first process of coding (Seidman, 2006), which is known as *open coding* (Corbin & Strauss, 2008). I tried to find the passages that had the same ideas and linked to the same categories with the same code name. Thus, I conducted *axial coding* as an analytic process (Corbin & Strauss) using field notes and transcriptions. I read the transcriptions multiple times, wrote memos, and categorized the themes that emerged. This was done one by one, according to each research question. I aimed for answers to my research questions, so as I coded, I sought to find the response that fit each research question area. When I analyzed data for categorization, I endeavored to “move away from descriptions, especially using respondent’s terms, to a more categorical, analytic, and theoretical level of coding” (Gibbs, 2007, p. 42). This helped me to discover “some deeper and more analytic connection” (Gibbs, p. 42). I copied and pasted the text into separate files for each code and labeled each extract. To find themes and categories, I read the transcriptions multiple times and during this process, I revised the themes and categories several times, renamed the codes, and created new codes (Gibbs). Three experts helped me with this coding process. Two were university professors in art education and communication, respectively, and one was a college instructor as well as a doctoral student in music education.

### *Description*

I wrote a detailed description of parents' practices and preferences regarding music education from multiple sources of data, including transcriptions of the interviews, videotapes of the observations, and the answers to the questionnaire. Because thick and rich description provides a firm foundation for qualitative analysis (Creswell, 2007; Hatch, 2002; Patton, 2002; Wolcott, 2001), I tried to provide detailed information about the families, interview stories, and mother-child interactions. For these profiles, I described the characteristics of each family based on the information I collected at the interviews and the findings of my data analysis. For readers' better understanding and convenience, I have attached family profiles in Appendix F.

### *Memos*

Memos are "written records of analysis that may vary in type and form" (Corbin & Strauss, 2008, p. 217). Memos capture the thoughts of the inquirer while one is engaged in the analytical process (Schwandt, 2007). I began to write memos with my initial analysis and continued throughout the study because they are important in data analysis during the whole research period (Corbin & Strauss). After I finished an interview, I wrote down thoughts that occurred to me. Also, while I was reading transcriptions, I jotted down memos with themes, key words, relevant theories, and my thoughts. As Schwandt noted, "final analysis and interpretation are based on integration and analysis of memos" (p. 189). Writing memos helped me to remember my overall perceptions and helped me to organize my data; thus the technique contributed to finding themes and to writing my insights and interpretations.

### *Constant Comparison*

As I went through all the interviews, I used the constant comparative method (Corbin & Strauss, 2008; Gibbs, 2007; Glaser & Strauss, 1967; Hatch, 2002) throughout the whole process of data analysis. Schwandt (2007) described this method as when information is “compared to one or more categories to determine its relevance and compared with other segments of data similarly categorized” (p. 37). As data accumulated, I found new relationships between categories as well as some similarities and differences among the families, and I tried to analyze the reasons for them. As Miles and Huberman (1994) suggested, I contrasted and compared the negative cases with the general data to further refine my analysis of emerging patterns. When I found differences and variations in the activities, experiences, perspectives, and practices, as well as the parents’ educational backgrounds, I created tables for easier comparison.

### *Theoretical Saturation*

I continued to collect data until I was no longer learning anything new, which is called *theoretical saturation* (Auerbach & Silverstein, 2003; Corbin & Strauss, 2008; Hatch, 2002; Schwandt, 2007; Seidman, 2006). Corbin and Strauss described *theoretical saturation* as “the point in analysis when all categories are well developed in terms of properties, dimensions, and variations. Further data gathering and analysis add little new to the conceptualization, though variation can always be discovered” (p. 263). I had found 22 parents who agreed to participate initially, and by the 22nd interview I was not learning anything new, so I decided not to identify and interview any more participants.

### *Inductive Analysis*

I examined the details that were gathered from the interview data to find South Korean parents' practices and needs in music programs, which is called *inductive analysis* (Hatch, 2002). According to Patton (2002), "Inductive analysis involves discovering patterns, themes, and categories in one's data...in contrast to deductive analysis where the data are analyzed according to an existing framework" (p. 453). With *data-driven coding* (Gibbs, 2007, p. 45), I determined the findings from interview transcriptions and observation data, written questionnaire data, and my journal entries relating to parents' practices and needs regarding music programs for their children.

### *Semantic Relationship*

To reach a deeper level of analysis, I investigated the semantic relationship among the domains, a process that goes beyond mere descriptions (Hatch, 2002; Spradley, 1979). Spradley described nine semantic relationships that are useful for analysis among domains: "*strict inclusion* (X is a kind of Y), *spatial* (X is a place in Y), *cause-effect* (X is a result of Y), *rationale* (X is a reason for doing Y), *location for action* (X is a place for doing Y), *function* (X is used for Y), *means-end* (X is a way to do Y), *sequence* (X is a step in Y), and *attribution* (X is a characteristic of Y)" (p. 111). Hatch stressed identifying semantic relationships for deeper and rich analysis. I sought to discover such relationships among the findings, therefore during this process I had to read transcriptions and research journal entries multiple times. Also, I looked into the findings of other domains. My inquiry led me to contemplate the semantic relationships, and I found this high-level process of data analysis to be very interesting and rewarding.

### *Substantive Literature*

In order to strengthen my research findings, I gathered substantive literature that would support my findings (Hatch, 2002) throughout the process of this study. This process continued as findings emerged. According to Hatch, it is important to create a solid foundation of substantive literature that is related to the study to provide “a frame of reference for the researcher and the reader” (p. 41). He noted, “Without such grounding, the researcher may generate inquiry that wanders aimlessly and readers may disregard findings because they do not connect to anything they recognize” (p. 41). Offering additional guidance, Patton (2002) stressed that “a finding supported by or supportive of other work has confirmatory significance” (p. 467). The substantive literature in qualitative research serves the same function as statistical significance in quantitative research (Patton). Thus, including substantive literature in this study increases its trustworthiness.

### *Contextualization*

I contextualized goals, knowledge, practices, and needs through each parent’s narrative and through each parent-child musical interaction, considering the environment and background of each family (refer to Appendix F, Family Profiles). Watching the interview videotapes reminded me of the context of each family, because it showed the home environment and atmosphere, especially musical home environment, including the parent’s and child’s attitudes and behaviors. Data analysis differed according to the context of the family and parent, and thereby uncovered unique characteristics of each family. Thus, this contextualization helped me think of new findings.

### *Negative Case Analysis*

I found four negative cases in this study while reading the transcriptions, and I was frustrated at first that these cases did not fit other patterns. However, during the process of searching family backgrounds and individual differences, I pondered why those cases occurred and what circumstances produced them, as Gibbs (2007) and Patton (2002) strongly suggested. In order to determine why some data do not fit the pattern or trends of my findings, I had to look into the family background and parents' profiles. I reread the transcriptions and my research reflexive journals. Furthermore, I called the participants to find the answer for the negative cases. Accordingly, I was able to find the reasons and understand the context of the case. This analysis led me to "provide instructive opportunities for new learning in formative evaluations" (Patton, p. 554) and to feel the joy of new discovery.

Rather than being construed as a rejection of the overall findings, negative cases increase credibility by showing the study involved an authentic search and results (Patton, 2002). Consequently, this negative case deepened my contemplation of the context and background of the case, leading to rich analysis of the data. This resulted in strengthening the credibility of this study (Lincoln & Guba, 1985; Patton; Schwandt, 2007).

### *Classification*

Themes and dimensions in this study emerged by classification (Creswell, 2007). I looked for categories, themes, or dimensions of my findings and classified them. I selected significant statements from the transcriptions, and I grouped the statements into "meaning units" (Creswell, p. 156) based on the topics of my research questions and

subquestions. This process of classification led me to create tables, and grouping statements and themes helped me organize my thoughts concerning my research findings.

### *Interpretation*

Interpretation is based on hunches, insights, and intuition (Creswell, 2007; Hatch, 2002) and it involves making sense of the data (Creswell; Hatch). I reviewed the data, stepped back, and pondered the meaning of phenomena related to parents' practices and needs of music education, referring to the transcription data, nonverbal signals, and home environments with the videotapes and my research journal entries. This agrees with Wolcott (2001), who noted, "Interpretation invites the examination, the 'pondering,' of data in terms of what people make of it" (p. 33). He emphasized the balance of analysis and interpretation in qualitative research, saying, "Analysis falls more on the scientific side of things, interpretation on the humanistic side....A well-balanced study can show ample evidence of attention to both the methodical results of analysis and the conjectural tasks of interpretation" (p. 34). Keeping this balance in mind, I tried to interpret appropriately according to the given data and my analysis of it. In addition, because showing ample data with no interpretation is meaningless, I carefully chose the data for analysis and interpretation based on my research questions. To develop an appropriate interpretation from the data, I tried to read between the lines in the transcriptions, feeling the atmosphere and nuance of the parents' words rather than merely the literal meaning of the words themselves.

### *Representation/Visualization*

I presented the findings in tables as needed so that readers can visualize and better understand the findings of the study (Creswell, 2007). The use of tables has great advantages for reporting qualitative research and is supported in the literature (Heath, 1983; Miles & Huberman, 1994). In Heath's well-known book of ethnographic qualitative research, *Ways With Words: Language, Life, and Work in Communities and Classrooms*, the author presented numerous tables with word phrases as well as numbers in well-organized formats to facilitate readers' organization of facts and understanding of the study.

Creating tables helped me to organize my data and findings, providing a quick and easy view of overall trends within the specific content. I provided the frequencies of the parent responses in the tables and in the text so that readers could see the data easily and rapidly, although "in qualitative research, numbers tend to get ignored" (Miles & Huberman, 1994, p. 254). Miles and Huberman explained that in qualitative research, "there are three good reasons to resort to numbers: to see rapidly what you have in a large batch of data; to verify a hunch or hypothesis; and to keep yourself analytically honest, protecting against bias" (p. 253). In accordance with their comments, I provided numerical data throughout this study in order to confirm that my insights and findings were not biased.

Throughout the process of data analysis, I tried to formulate the answers to my research questions, and all data I collected supported those answers.

## Trustworthiness

Trustworthiness in qualitative research is often termed *internal* and *external validity* in quantitative research (Denzin & Lincoln, 2000; Lincoln & Guba, 1985). Lincoln and Guba explained that credibility, transferability, dependability, and confirmability in qualitative research are analogous to internal validity, external validity, reliability, and objectivity, respectively, in quantitative research. They reviewed these four criteria, addressing “trustworthiness (itself a parallel to the term *rigor*)” (pp. 76–77). According to Lincoln and Guba, there are 10 techniques for establishing trustworthiness: prolonged engagement, persistent observation, triangulation, peer debriefing, negative case analysis, referential adequacy, member checks, thick description, audit, and reflexive journal. Because trustworthiness is a key to evaluating the quality of qualitative research (Hatch, 2002; Lincoln & Guba), I tried to meet the criteria of trustworthiness for this study as follows.

### *Triangulation*

Triangulation is “a procedure used to establish the fact that the criterion of validity has been met....It can involve the use of multiple data sources, multiple investigators, multiple theoretical perspectives and/or multiple methods” (Schwandt, 2007, pp. 297–298). Use of the technique has strong implications for research, for as Hatch (2002) noted, “gathering information in different forms from different sources almost always improves the quality of qualitative studies” (p. 97). This supports Lincoln and Guba’s (1985) statement that the triangulation helps to improve the credibility of the findings and interpretations. In this regard, I used multiple methods of data collection:

interviews, a questionnaire, observations, home musical materials, and my journal entries. I also used multiple sources of information for each of the 22 parents and her child.

### *Reflexive Journal*

A reflexive journal is “a kind of diary of information about *self* (hence the term ‘reflexive’) and *method*” (Lincoln & Guba, 1985, p. 327). Writing a reflexive journal establishes the trustworthiness of the study (Lincoln & Guba). As I previously mentioned, I wrote in a reflexive research journal after conducting each interview, summarizing the main points and describing my thoughts regarding the interview process. The steps of “self-reflective writing” (Marshall & Rossman, 2006, p. 110) helped me to organize the contents of the interviews and any related thoughts. Additionally, this process helped me to gain insight and to interpret and analyze the data, and it helped to establish the trustworthiness of this study.

### *Negative Case Analysis*

Patton (2002) noted that discovery of negative cases does not mean their rejection in overall findings, but rather, because “the human world is not perfectly ordered and human researchers are not omniscient” (Patton, p. 555), writing and analyzing negative cases increases credibility by showing an authentic search and results that are “intellectually honest” (Patton, p. 555). Therefore, analyzing negative cases does not lead to a single conclusion but a rich and complex one, which is preferable in qualitative research. As previously stated, I analyzed negative cases during the data analysis process. In Chapter 4, “Findings,” I described several negative cases and compared them with the rest of the cases to determine the reasons for and phenomena of the case. These negative

cases strengthened the credibility of my study as a naturalistic inquiry (Lincoln & Guba, 1985; Patton; Schwandt, 2007).

### *Member Checks*

Lincoln and Guba (1985) noted, “The member check, whereby data, analytic categories, interpretations, and conclusions are tested with members of those stakeholding groups from whom the data were originally collected, is the most crucial technique for establishing credibility” (p. 314). To establish the credibility of this study, I asked my participants for their reactions in order to ensure that my data, findings, and interpretations were correct.

After interviews, I consulted the participants when I had questions regarding my observations and the participants’ statements. In those cases, member checks were done informally on the spot or by telephone. Later, while reading the transcriptions or analyzing the data, if I was unsure of a participant’s wording or intended meaning, I called that individual and asked for confirmation of my findings and interpretations.

### *Peer Debriefings*

To affirm credibility in another way, I asked three U.S. colleagues to review my study as peer debriefings. All three were willing to review my study. Two of the U.S. colleagues recently had conducted qualitative research for their dissertations in art education and in communication, respectively. Both of them are college professors in their own fields and have published articles based on qualitative research. They checked, in particular, themes and categories that I found and gave me their feedback. In addition, they evaluated whether my findings and interpretations were appropriate. The third U.S.

colleague is in a doctoral program in music education, and she has completed course work in qualitative research methodology. She has been working as an assistant editor of a national-level journal, and thus she has extensive background and experience regarding the review process. She reviewed my study specifically from the perspective of a music educator.

Each of the three colleagues has a different specialty, academic background, and perspective. They read my research paper and gave me their feedback. Furthermore, they offered advice regarding categories and themes while I was analyzing the data. I considered their comments and suggestions and incorporated their feedback into my study. Through this process, their reviews and comments helped to improve the quality of my research. These peer debriefers confirmed my findings and interpretations, which further strengthened the credibility of my study.

#### *Cross-checking of Translation*

As I previously mentioned, I took great care with the translation for this study. After I had translated the transcriptions from Korean to English, as well as the questionnaire and interview protocol from English to Korean, I asked four South Korean experts for their opinions on the translation between Korean and English. As I described at length in the *Translation Issues* section, all four are experts in their fields, which include political science, music, early childhood education, and music therapy education, and they are proficient in both Korean and English. They cross-checked all my translations and gave me positive feedback overall. According to their comments, I revised the translation and then received confirmation from them as well as from my American peers as needed.

## Summary

To provide an overview of the chapter's contents, Table 3 summarizes the research design, including the topic, research questions, philosophy (paradigm), research methodology, data collection, data analysis, trustworthiness, and report forms.

Table 3.

### *Summary of the Research Design*

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Topic	South Korean parents' goals, knowledge, practices, and needs regarding music education for young children
Research questions	<ol style="list-style-type: none"><li>1. What are the parents' goals for their children's music programs?</li><li>2. What do the parents know about music programs for young children?</li><li>3. What are the parents' practices for music activities with their children?</li><li>4. What do parents need to facilitate their children's music education?</li></ol>
Philosophy (paradigm)	Constructivism
Research methodology	Qualitative research
Data collection	Interviews, observations, written questionnaire, home music materials, and researcher's journal entries
Data analysis	Field notes, interview transcription, videotapes, coding, description, memos, constant comparison, theoretical saturation, inductive analysis, semantic relationship, substantive literature, contextualization, negative case analysis, classification, interpretation, and representation/visualization
Trustworthiness	Triangulation, reflexive journal, negative case analysis, member checks, peer debriefings, cross-checking of translation
Report forms	Interview story, phenomena in family, description of parent's interview, significant statements from interviews, interpretation of the interviews and observations, and tables

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## CHAPTER 4 FINDINGS

This chapter contains my findings as well as my interpretations of those findings. The information was collected from multiple data sources: interview transcriptions, questionnaires, observations, my impressions of home musical environments, and my journal entries. As mentioned in Chapter 3, the analysis of this qualitative research required many hours and much effort due to extended procedures such as conducting member checks, performing constant comparison of the data, categorizing themes, creating tables, writing reflexive journals, completing translation-related tasks, and peer debriefing to help clarify the findings and interpretation. During this process, I was able to find the answers to my four research questions and to gain the insights to interpret the data.

Being mindful of my research topic, *South Korean parents' goals, knowledge, practices, and needs regarding music education for young children*, I connected the findings to my research questions. Therefore, this chapter is organized around four areas that correspond to the research questions: parents' goals for music programs, parents' knowledge of music programs, parents' practices for music activities, and parents' needs for music education.

To supplement the text, I included each family's profile in Appendix F. These profiles offer information regarding demographics and musical backgrounds, as well as a summary of findings. Readers of this chapter may want to review the family profiles to help them understand the context of each family, and thus deepen understanding of the findings and my interpretation of this study.

## Parents' Goals for Music Programs

Through the process of qualitative analysis, I was able to formulate the answer for the first research question of this study: *What are the parents' goals for their children's music programs?* Two subquestions of the first research question are:

1. *What are the parents' goals for their children's participation in the music program their children attend(ed)?*
2. *How satisfied are the parents that their goals are being met by the music program their children attend(ed)?*

According to these subquestions, this section is divided into two categories: (a) *parents' goals for children attending music programs* and (b) *parents' satisfaction with music programs*.

### *Parents' Goals for Children Attending Music Programs*

Four themes emerged regarding parents' goals for their children's participation in a music program: (a) *facilitation of child's development*, (b) *enrichment of child's life*, (c) *preparation for future learning*, and (d) *play through music*. Each theme is divided into various dimensions. Table 4 outlines these themes and dimensions, as well as the frequencies of parent responses.

#### *Facilitation of Child's Development*

The first theme that emerged during parent interviews was *facilitation of child's development*. As the interviews progressed, several important areas in child development came to light. Table 5 provides parents' responses regarding *facilitation of child's*

Table 4.

*Parents' Goals for a Music Program for Their Children*

<i>Themes</i>	Frequency of parent response
Dimensions	
<i>Facilitation of child's development</i>	50
Musical	15
Emotional	10
Social	9
Cognitive	6
Physical	4
Language	4
Creative	2
<i>Enrichment of child's life</i>	21
Musical experiences	11
Musical enjoyment	10
<i>Preparation for future learning</i>	10
Educational value	6
Ability to concentrate	4
<i>Play through music</i>	10
Play in musical environment	6
Music activity as integrated play	4

*Note.* For each theme, the frequency is the sum of the frequencies of that theme's dimensions.

Table 5.



*Parents' Responses to the First Theme: Facilitation of Child's Development*

Parent	MD	ED	SD	CD	PD	LD	CRD
A			X				
B		X					
C	X						
D	X				X		
E							
F	X		XXX			X	
G			X	X			X
H	XX	X	XX		X		
I					X		
J			X				
K							
L	X		X		X	X	
M	X	X		X		X	
N		XX					
O	XX	X		X			
P	X						
Q		X		X			
R	XX						
S		X					X
T	X	X				X	
U	X			XX			
V	X	X					
Total	15	10	9	6	4	4	2

*Note.* MD = musical development; ED = emotional development; SD = social development; CD = cognitive development; PD = physical development; LD = language development; CRD = creative development. All are dimensions of the theme *facilitation of child's development*.

*development* and seven dimensions of the theme: (a) *musical*, (b) *emotional*, (c) *social*, (d) *cognitive*, (e) *physical*, (f) *language*, and (g) *creative*. In the table, the letter *X* indicates that a parent commented on a particular dimension of the theme. As presented in Table 5, some parents expressed two or three opinions regarding the same dimension and thus there are two or three *Xs*, respectively, in the table. For instance, Parent F shared three comments about social development (“for social skills through group activities,” “learning rules,” and “learning patience and waiting”), so there are three *Xs* in that column for Parent F in Table 5.

*Musical development.* For the dimension of *musical development*, there were 15 responses from 12 of the 22 parents (see Table 5). These parents talked about learning various songs, learning musical instruments, listening to classical music, increasing musicianship, singing well, achieving musical sense, improving sense of rhythm, and interacting musically with their children.

Musical rather than cognitive development is clearly Parent C’s goal for a music program, as she described in our interview:

Researcher: Some parents enroll in a music program for their child’s cognitive development. How about you? (이런 음악프로그램에 등록하는 목적이 아이가 머리 좋아지게 하는 그런 목적을 가지시는 부모님이 있으시더라고요. 어머니는 어떠신가요?)

Parent C: My intention was different. Since my child likes singing and dancing, these experiences will offer opportunities to learn about music, such as pitch and rhythm concept in a more systematic way. (저는 그런 건 아니고 처음에 그냥 단순히 노래 부르고 춤추는 거 좋아하니까 아무래도 이런 거 하다 보면 음악도 좀 많이 접할 거고. 이제 또 수업하다 보면 음감이나 박자도 체계적으로 배우지 않을까 싶어서.)

Parent P articulated her goal of having a music program teach her child musical sense:

I wanted [my child] to gain musical sense. I think there are some things that I can't give to my child. I can teach English and Korean at home, but I can't teach music and art. So, I thought I should let him start learning them [music and art] early.

(일단은 음악적 감각을 얻기를 원했죠. 그니까 저는 제 아이에게 그냥 제가 못해주는 것들이 있다고 생각하거든요. 집에서 제가 영어를 가르칠 수 있고 한글을 가르칠 수는 있지만 제가 음악이나 미술은 가르쳐줄 수 없다고 생각을 해서 그래서 좀 일찍 해줘야겠다는 생각을 했거든요.)

Parent P emphasized that she had no ability to teach her child music, which is why she relied on the music program to help with her child's musical development.

Parent R said that a sense of meter or tone was her goal for a music program:

I felt when I learned piano, I didn't have absolute pitch. I thought I lacked the ability to play by ear. So, I hoped that if I let my child experience [music from young age], such rhythm or tonal concept would be developed.

(제가 그 때 피아노를 배울 때 부족하다고 느낀 게 그 절대음감이라고 하잖아요. 듣고 쳐낼 수 있는 그런 것들이 많이 부족하다고 생각했어요. 그래가지고 좀 어릴 때부터 접해주면은 그런 박자감이나 음감 같은 것들을 키워주지 않을까 해서.)

Expressing that her hope was to become comfortable with music, Parent V said, "I'd like [my child] to learn about musical instruments in a natural way, and become music-friendly in everyday living." ("자연스럽게 악기에 대해서 알고, 그냥 생활 속에서 음악적으로 좀 친숙해졌으면 좋겠다는 거죠.")

Parents whose answers fit this dimension, *musical development*, seemed to provide this opportunity for their children to facilitate systematic music learning, which they found difficult to accomplish on their own.

*Emotional development.* The dimension of *emotional development* received 10 comments from 9 parents. These parents remarked that emotional development was their primary goal for their children. They hoped the music would inspire a wider range of

feelings in their children. Parent N talked about emotional development and said, “I’d like my child to have emotional stability and contentment. Such stability and contentment.” (“그니까 애가 정서적인 안정이나 풍요를 얻기 원하는 거죠. 그런 안정이나 풍요죠.”) Placing special emphasis on this dimension, Parent B asserted, “Although my child will not major in music, I want my child to be familiar with it. I didn’t want my child to learn rhythm concept. We don’t listen to music for the head, but for the heart.” (“정서적으로나 음악을 들으면 꼭 전공하지 않더라도, 잘 느끼길 원했어요. 특별히 박자 감각을 키워주는 그런 건 아니죠. 꼭 머리를 위해서 음악을 듣는 게 아니잖아요. 가슴을 위해서.”) Parent B emphasized the mutual bond between mother and child, saying, “I think that my child feels [my] presence and emotions while we do [music] activities together. I also feel my child’s presence and emotions.” (“엄마하고 활동을 같이 하면서요 엄마를 느끼게 되는 것 같아요. 저도 아이를 느끼고.”) Also highlighting music and emotions, Parent V described her goal: “music program was for my child to be happy and emotionally stable.” (“음악을 통해서 좀 약간 행복하고 정서적으로 편안해졌으면 좋겠다 그런 목적이에요.”)

These parents who talked about having *emotional development* as their goal hoped their children would gain a sense of emotional security and feel more at ease as a result of attending music classes.

*Social development.* Nine responses pointed to the dimension of *social development* as parents’ goal for enrolling their children in a music program. The six parents whose responses fit this dimension talked about making friends in music class, learning social skills through group activities, learning rules, learning patience and waiting, and having good peer relationships. They considered music class as a social field

within an educational boundary. Parent F mentioned socializing as her goal of music education and said:

I wanted him to develop social skills....He can play with friends at home, of course, but in the music class, he can do group activities. In the beginning, I expected he would do group activities, but he was shy and anxious and didn't want to do it. However, as time went on, the instructor encouraged him and he did some. His social skills improved somewhat.

(사회성을 길러 줄려고 했는데...집에서 개인적으로 친구들과하고 놀 수 있는데 거기선 그룹활동을 할 수 있으니까, 처음에는 하지 않을까 생각했던 게 수줍음도 많이 탄 반면, 감정의 기복이 심해서 안 하려고 했는데, 선생님이 잘 한다고 말씀해주시고 혼자서 아무것도 안 하는 줄 알았는데 듣고 하는 게 있더라고요. 사회성도 어느 정도 발전된 게 있더라고요.)

Parent F seemed to be pleased to see her child improving his social skills through the music classes.

Parent J was concerned about her child's stranger anxiety and hoped he would make friends in music classes, saying, "My child always stayed at home, so he had much stranger anxiety. I wanted him to see his friends there and play with them and want to socialize." ("애가 집에만 있어서 낯가림을 너무 많이 해서, 친구들도 보고 그냥 애들이랑 더 놀면서 다른 것도 좀 보고 사교적인 것 때문에 왔는데...")

These parents were interested in the social aspect of children's music classes that welcome adult involvement. During interviews, I had the impression that the parents themselves wanted to socialize in music class to alleviate the isolation and boredom they may have felt if they primarily stayed at home. Because music classes offer an opportunity for parents to socialize with other adults as well as provide an educational benefit for their children, the parents were likely to enroll in the music programs for both themselves and their children.

*Cognitive development.* Six responses from parents indicated support for their children's cognitive development. Parent G said, "I expected music education to help with cognitive development." ("음악교육을 하면 아무래도 지능발달에 도움이 될 것 같아서.") Likewise, Parent O commented, "People said that if you listen to music much, it will help cognitive development." ("뭐 음악을 많이 듣고 하면 두뇌발달에도 좋다 그러더라고요.") Parent M mentioned research findings regarding music and IQ:

It was so funny—I saw a television program the other day that in the United States there was experimental research using three groups: music, study, and control groups. Results indicated that the kids who were in the music group had the highest IQ. After I heard it, I decided to have my child learn music.

(너무 웃긴 게, 한번은 무슨 프로그램을 봤는데 미국에서 3 개 그룹을 연구했대요. 하나는 음악, 하나는 공부, 하나는 [아무것도 안 하도록] 냅뒀는데, 나중에 보니까 음악을 한 애들이 아이큐가 높게 나왔다고 그러더라고요. 그 이야기를 듣고 음악을 시켜야겠다 생각했죠.)

Parents who talked about *cognitive development* as their goal for enrolling in a music program hoped their children would be smart and earn good grades in school. They appeared to believe people's statements regarding the cognitive effect of music, sometimes without establishing the validity of the claims.

*Physical development.* Four parents said that music contributes to physical development. Parent D discussed the reason for her program choice, stating, "Gymboree Music helps a child's physical development, so I enrolled in the program for my child's physical activities and various musical instrument experiences." ("짐보리 뮤직 같은 경우에는 아이의 신체발달을 같이 해주면서 그니까 이제 아이가 신체활동을 하면서 음악을 들으면서 다양한 악기를 경험하게 하는 그런 것 때문에 들은 거고요.")

Expressing concern about her child's slow physical development, Parent H said, "My child is having delayed physical development. She is small and her motor-neurological development is slow. She doesn't like to exercise and likes to stay at home. She is not active." ("우리아이는 신체발달이 좀 늦어요....좀 작고 운동신경이 둔한 것 같아요. 운동을 싫어하고 집에 있길 좋아해요. 활동적이지가 못해요.")

Parent H wanted her child to participate in physical activities through music classes, because her child does not move enough during her daily routine.

*Language development.* Four parents said that their goal was to contribute to their children's language development. Child F went to the Kodály program with her mother, Parent F, who commented, "We participated in Kodály because I wanted my first child to learn language fast...I heard that singing children's songs helps language development." ("큰애는 말을 빠르게 배우게 하려고 코다이를 보냈는데...동요를 배움으로 해서 언어발달에 도움이 된다고 해서.")

Parent L talked about the advantage of language development through singing:

I am kind of a quiet person. If daily I talked often to my child, it would be helpful for my child's language development. But I think I lack [this ability], so instead [I enrolled in the music class for my child to learn] children's songs. Because children's songs have lyrics, they facilitate language.

(제가 그렇게 말수가 있는 사람이 아니라서....엄마가 옆에서 계속 조잘거리고 많이 얘기해주고 그래야 아이의 언어발달이 도움이 될 텐데, 저는 약간 그런 쪽으로 부족한 것 같아서 대신 동요로. 동요는 이제 가사가 있으니까 언어적 자극이 있잖아요.)

The parents who focused on *language development* were interested in learning children's songs and believed that singing facilitates children's language development.

*Creative development.* Two parents mentioned developing creativity through

musical activities as a benefit of participating in a music class. According to Parent G, “later at school it will be helpful for developing creativity.” (“나중에 학교 가서도 창의력이나 이런 게 도움이 될까 싶어서.”) Parent G also remarked that her child created lyrics if she forgot the actual words to a song, saying, “My child doesn’t fully know the songs. She doesn’t know the song very well, but she makes up the song lyrics and tune and sings it.” (“아이가 노래를 확실하게 모르거든요. 처음부터 끝까지는 잘 모르는데 재가 꾸며서 노래를 해요. 가사도 그렇고 음도 그렇고 자기가 아는 음에 가사를 가져다 붙여서 해요.”) Parent G seemed to be proud of her child for inventing lyrics and tunes, a process she thought would contribute to her child’s continued creativity. Stressing creativity’s importance, Parent S said, “Ultimately, studying is not just memorizing...so it is with music and art that we can develop creativity.” (“결론적으로 창의력이잖아요. 공부라는 것도 나중에 더 이상이 되면 암기가 아니라...그래서 그 창의력을 제일 키울 수 있는 부분이 음악이고 미술이니까.”) This parent considered music and art to be powerful ways to further creativity, so she enrolled in a music program to help her child develop this high-level mental process.

*Multiple benefits.* As Table 5 shows, 12 parents said that their goals for music programs were to have activities that comprise multiple areas of child development. Although I divided responses among developmental areas for my data analysis, many parents’ answers included multiple benefits relating to child development. For instance, Parent H described her goal of musical, emotional, social, and physical development for her child and stated she sought a program that taught “rhythm concepts, movement activities, social skills because my child is always at home with me....I started [this program to let my child] sing and to move delightedly with music...[My child’s] emotion

will become healthy.” (“박자개념, 신체활동, 엄마랑 집에만 있으니까 사회성이나 이런 것도, 음악을 접하면서 밝게 항상 노래하고 율동하게 해보자라고 시작을 해서... 정서가 좋아질 것 같아요.”) Another example is Parent Q’s mention of the effect that hearing classical music has on cognitive and emotional development:

According to books that assist in child rearing, good music makes a child a genius. As we see from this kind of book, children will become smarter and their emotional development will benefit if they listen to good music such as classical music from a young age, even from the fetal stage.

(육아교육백과 같은데 보편은 좋은 음악이 아이를 뭐 천재로 만든다 이런 책제목이 있듯이 요즘엔 워낙에 이 음악을 어릴 때부터 태교 때부터 좋은 음악을 들려주고 클래식 음악 같은 걸 들려주면 이러면 아이가 머릿도 좋아지고 정서발달에도 좋다고 그러잖아요.)

Parent M also said she desired multiple benefits from music education, including musical, emotional, cognitive, and language development. She thought music education provided more benefits than art education did. The following is an excerpt from our interview:

I thought from the beginning that [music will help] cognitive development. And, it will help with emotional development and stability. If my child develops tonal sense, she will develop rhythmic sense easily. I think music is better than art for the [child’s] whole development.

(처음에는 [음악을 배우면] 머리가 좋아지지 않을까 생각했죠. 그리구 뭐, 감성도 발달되고 감성도 풍부해지고 차별해지지 않을까? 음감이 발달 되면 리듬감도 쉽게 발달 할 것 같기도 하고. 여러 발달이 종합적으로 미술보다는 음악이 좋을 것 같더라고요.)

The parents who stated that their goal for a music program was to encourage multifaceted development expected their children to receive various benefits through music classes; they hoped to achieve development of the whole child. This finding is in accord with Noddings (2005), who stressed the importance of educating the whole child, emphasizing that teachers and students must be allowed to interact as whole persons.

### *Enrichment of Child's Life*

The second theme, *enrichment of child's life*, emerged during the interviews. It includes two dimensions: (a) *musical experiences* and (b) *musical enjoyment*. Table 6 provides parents' responses regarding this theme.

*Musical experiences.* The dimension of *musical experiences* was reflected in 11 comments by 9 parents. These parents said that they wanted their children to be exposed to music through music classes. They wanted their children to have various musical experiences with instruments and sounds. Parent V hoped her child would become familiar with music through experiences in the classes. Likewise, Parent P described her desire for her child to experience music in various ways, saying, "My child likes to listen to music. In the music class, my child touched musical instruments; he listened to music that I didn't listen to. So, I hope my child continues to have various musical experiences." ("이렇게 음악을 들으면 좋아하고 그래서 뭐 애가 좋아하는데, 여러 가지 방면으로 여기 가면 악기도 만질 수 있고, 제가 듣는 음악 말고도 다른 걸 들을 수 있으니까 약간 다양한 음악적인 체험을 시키기를 바라는 거죠.") Parent U also expressed a goal of experiencing musical instruments, stating, "She plays by touching and shaking the musical instruments, and listening to the sounds....I hope that my child, although she is young, will listen to music and experience various musical things at least once a week." ("악기 만지고, 흔들어 보고, 소리 듣고, 이러면서 놀고.... 일주일에 한번이라도 음악 좀 들어 보고, 물론 이 애가 어리긴 하지만 다양한 걸 접해보자는 의미에서.") Moreover, this parent valued tactile experiences with even a small musical instrument such as castanets. The following is another excerpt from the interview transcriptions:

Table 6.

*Parents' Responses to the Second Theme: Enrichment of Child's Life*

Parent	Musical experiences	Musical enjoyment
A		X
B		
C		
D	XXX <sup>a</sup>	
E	X	X
F		
G		
H		
I		X
J		
K		X
L	X	X
M		
N	X	X
O		X
P	X	
Q		
R		
S	X	X
T	X	
U	X	X
V	X	X
Total	11	10

<sup>a</sup> Parent D attended three different music programs and talked about her goals for the respective programs: various musical instrument experiences, systematic music experiences, and various experiences through music and art.

Parent U: I like to experience the musical instrument. (제가 좀더 좋아하는 거 같아요. 악기 체험인데... 전 그런 거)

Researcher: What do you like about it? (어떤 거 좋아해요?)

Parent U: I like to touch musical instruments such as a violin. (저는 뭐 그러니까 만져 보는 거 좋은 거 같아요 바이올린도 만져보고.)

Researcher: Do you mean experience? (체험이요?)

Parent U: Yes, experience. My child would be interested if the musical instrument is near her, but we don't have a violin at home. One day, there was the opportunity for a musical instrument experience, so I was thinking of taking my child there, but she was too young to go there. It was lucky if she didn't damage the strings...At the Gymboree program, there were no big instruments—instead all were little. We didn't have even castanets at home, so it was good to touch the castanets there. (네, 체험. 일단 [악기가] 가까이 있어야지 애가 관심을 갖고 할 텐데 집에 바이올린이 없거든요. 그래서 악기체험, 클래식 악기 체험하는 곳을 한번 데려가 볼까도 했는데 아직 어려워 애가 거기 데려가기에는. 망가뜨리지 않으면 다행이죠. 줄 같은 거...그런데, 짐보리에서는 큰 악기는 아니었어요. 다들 조금씩 조금한 거였는데 그때는 캐스터네츠도 집에 없었어요. 그거 만져 보았다는 것도 좋았다고 생각해요.)

Parent S had the same opinion as Parent U in that she valued experiences with musical instruments through the music classes. She shared a story about the time the teacher brought a guitar and a violin and let the children experience the instruments by seeing, touching, listening, and playing them. These parents obviously hoped to enrich their children's lives by providing opportunities to experience music with various sounds, instruments, and activities.

*Musical enjoyment.* As Table 6 indicates, 10 parents told me that their primary goal for enrolling their children in a music program was to let them enjoy music. Parent comments included: “to enjoy music throughout life”; “wanted my child to enjoy music class”; and “wanted my child to have fun in music class.” Parent A talked about the importance of musical enjoyment and having fun through the music classes:

I'd like my child just to enjoy music itself...live with pleasure...if my child becomes smarter and gets better grades [through music], that's also good, but more than that, I hope that my child enjoys music itself...Music should be enjoyable, even if we can't see that a child is doing a great job. I would be just satisfied if my child enjoys. If he has fun.

(전 그냥 음악자체를 즐겼으면, 즐겁게 살았으면, 머리가 좋아지고 공부를 더 잘하면 뭐 더 좋겠지만, 그것보다 그냥 음악자체를 즐겼으면 하는 마음으로...하나의 즐기는 거니깐 뭐 당장 눈에 뭐 음악을 너무 잘해 뭐 그렇게 보이는 게 아니니까, 애가 즐거워하면 그냥 만족하죠. 재미있게 하니깐.)

Describing her goal for a music program for her child, Parent U commented, “Music is enjoyable. It's good to get to learn the sounds. We enjoy the process of singing, listening to music, and dancing. Becoming smart is also good, but feeling pleasure and happiness is much [more important]...” (“음악을 하면 즐겁잖아요. 소리 알아가는 것도 좋고 노래를 부르고 듣고, 춤을 추고 이런 것들을 하면서 즐거워 하는 거, 전 머리 좋아지는 것도 좋지만 즐겁고 행복하다고 느끼는 것도 굉장히 [중요한 것 같아요]...”)

These parents valued musical activities as a source of pleasure and happiness rather than as a tool for cognitive development or earning good grades. They considered participation in music class itself to be precious and important for their children's well-being, rather than seeking a certain outcome of musical skills and abilities. The parents' perspectives that belong to the second theme regarding music education, *enrichment of child's life*, are consistent with the findings of music educators and scholars who advocate that music enriches young children's lives (Bowman, 2002; Elliot, 1995; Johnson-Green & Custodero, 2002; Levinowitz, 1999; Nardo, Custodero, Persellin, & Fox, 2006; Scott, 2004).

### *Preparation for Future Learning*

A third theme, *preparation for future learning*, emerged from the interviews. Ten parents answered that their goals for the music class were to prepare for future learning for their children. Table 7 provides parents' responses regarding this theme. Two dimensions of this theme are: (a) *educational value* and (b) *ability to concentrate*.

*Educational value.* Six parents considered musical activities to have *educational value*. They hoped that their children would acquire a good foundation for education through the music program; they wanted their children to have knowledge of music when they first enter school. Parent D talked about her own childhood experiences and hoped her child would have similar musical experiences. The following is from our interview:

To be honest, for my child's basic education...in my case, I have played piano for a long time. It helped me learn music theory and also added to my basic education. Because of that, I feel confident and have a better life. Also, when I saw various instruments, I was able to learn them without fear. I'd like for my child to experience the same.

(솔직히 말해서, 아이의 기본적인 교양...저 같은 경우도 제가 피아노를 오래 치면서 이론이라거나 이런 것들 하다못해 어떤 음악을 들었을 때 내가 살아가는데 불편하지 않고 기본적인 교양을 가질 수 있잖아요. 그리고, 다양한 악기를 봤을 때 그걸 무서워하지 않고 금방 습득할 수 있게 되더라고요. 그런 것들을 아이한테도 저도 경험을 하게 해주고 싶어서.)

This illustrates that the parent's goal was to give her child an educational foundation through music classes.

Parent O referred to her nephew's situation when explaining her goal of music education for her child:

My child's cousin can't sing in tune. Because he can't match the right pitch, his friends tease him and tell him to dance [instead of sing]. He is so poor at singing. Because this family has that kind of gene, I was concerned about my child, too. I was afraid that if my child can't sing well, he would

Table 7.

*Parents' Responses to the Third Theme: Preparation for Future Learning*

Parent	Educational value	Ability to concentrate
A		
B		
C		
D	X	
E	X	
F		
G		
H		
I		
J		
K		
L	X	
M		X
N	X	X
O	X	
P	X	
Q		
R		
S		X
T		
U		X
V		
Total	6	4

have difficulties in the future....So before the problem arises, I want to give him an opportunity to be educated about how to carry a tune.”

(우리 아이 사촌 형 아이가 초등학생인데 음을 못 잡으니까 개 혼자 개 친구들이 춤을 추라고 한 거예요. 그 정도로 음감이 너무 없는 거예요 이 집안이 그래서 혹시 애도 그럴까 봐...노래를 못하는 게 너무 괴로울 것 같아서...나중에 애도 이럴까 봐 그러기 전에 좀 음감을 키워주고...)

As the above statement demonstrates, the parent wanted to prepare her child for future life through attending music classes.

*Ability to concentrate.* Four parents talked about concentration as an important goal of music classes. When discussing musical, emotional, cognitive, and language development as a preferred outcome of her child’s enrollment in a music program, Parent M mentioned concentration as another goal: “I thought that music will help my child’s attention span and other areas.” (“음악은 우리 아이의 집중력과 다른 면에도 도움이 될 것 같아요.”) Similarly, Parent N said that concentration on musical activities will transfer to other skills. Parent S explained that the reason for moving to another music program was that the first music program did not engage her child’s concentration. She was pleased to find another program that held her child’s attention.

These parents suggested that if their children learned to concentrate on music activities, they would be able to concentrate on other activities in the future.

The parents whose answers fit the category of *preparation for future learning* seemed to value their children meeting or exceeding the expected level of achievement in music as well as in other subjects when beginning school. This implies parents’ willingness to provide a good educational foundation through music, yet also demonstrates a somewhat competitive attitude toward education even before their children reach school age.

### *Play Through Music*

The fourth theme that emerged was *play through music*. Two dimensions of this theme are included: (a) *play in a musical environment* and (b) *music activity as integrated play*. Table 8 provides parents' responses regarding this theme.

*Play in a musical environment*. Six responses from five parents identified *play in a musical environment* as their goal for their child's music program. Parent L explained that her intention when enrolling her child in such a program was to let her child know that learning music was fun and enjoyable. This parent said, "I wanted to give an impression that learning is something joyful and fun, taking a class, learning from someone, all that is fun. Rather than having music as the primary goal, I wanted him to *play through music and have fun*." ("그냥 일단 좀 재밌게 놀다 오자, 우리 아이가 뭘 수업을 듣는 것, 수업이라는 것, 누구한테 배우는 것, 그런 게 재미 있는 것이다, 그런 거를 가르쳐 주고 싶었던 것 같아요. 그걸 음악을 통해서 좀 더 가까이 배울 수 있는 것도 있었지만, 일단은 먼저 음악보다는, 음악이 주목적이라기 보다는, 음악을 통해 즐겁게 노는 것 배우는 게 재밌는 것...") Parent L added that music has a role in family play, as follows:

So, I mean that physical play is possible through music. Mother and child, as well as father and child, can do physical play. In our home, we play pop songs loudly, and I like to dance and my husband does, too. So, we play music loudly [and] although we can't do this nowadays, when my child was 3 to 4 years old, the three of us danced like disco. Not only for enjoying music but also becoming play with mom, dad...play with family—I think that is music's role.

(그니까, 음악을 통해서 신체적 놀이가 가능하다는 거죠. 신체적 놀이는 엄마랑 같이 할 수 있는 거고 아빠랑 같이 할 수도 있는 거고. 저희 집은 가요도 틀어놓고 저도 춤추는 걸 좋아하고 신랑도 춤추는 걸 좋아하거든요. 그래서, 음악을 크게 틀어놓고 요즘은 잘 못하지만, 아이가 세네 살 때는 세 명이서 춤추고 디스코 추듯 댄스도 하고 그랬

Table 8.

*Parents' Responses to the Fourth Theme: Play Through Music*

Parent	Play in a musical environment	Music activity as integrated play
A		X
B		
C		
D		
E		
F		
G		X
H		
I		
J	X	
K		X
L	XX <sup>a</sup>	
M		
N	X	
O		
P	X	
Q		X
R		
S	X	
T		
U		
V		
Total	6	4

<sup>a</sup> Parent L expressed music as play in two ways: “to let my child play pleasantly through music” and “musical play as family leisure.”

있어요. 그게 이제 단순히 음악을 즐기는 것 뿐 만 아니라 엄마랑 같이 노는 것, 아빠랑 노는 것, 가족과 같이 노는 게 되잖아요. 음악이 그런 역할인 것 같아요.)

Additionally, Parent L emphasized the role of music as play for young children:

I think, if you combine music and play, instead of music alone, children would learn more naturally. I think that when you teach music to infants and toddlers, the “play” factor should be added—not just have them sit on the chairs and listen to music, not teach scales, and not be the same as elementary school classes maybe, because music is a beginning of play and should be enjoyable.

(음악만이 아니라 음악에 놀이가 가미된 거 그런 수업이 아이들한테는 더 자연스럽게 습득이 되는 것 같아요. 앞으로 음악을 영아들이나 유아들에게 음악교육을 시킬 때는 그냥 차분히 의자에 앉아서 음악만 듣게 하는 게 아니라, 또 음계를 가르치고 그러는 게 아니라, 초등학교 수업 같은 게 아니라, 음악은 어찌면 놀이의 시작이고 즐길 수 있는 거니까, 아이가 놀이 하는데 도움이 되야겠다 놀이가 가미되어야겠다고 생각해요.)

As Parent N explained, her goal “was for my child to listen to music and to play in a free atmosphere, not in a study-like atmosphere. So, my child can access even more music.” (“일단 거기 들어간 목적은 음악도 틀어주면서 좀 더 자유로운 분위기에서 그냥 노는 것 같은, 수업 받는 느낌이 아니더라고요. 그래서 아이가 음악을 조금이라도 더 접할 수 있는...”)

*Music activity as integrated play.* As shown in Table 8, four parents discussed their goal of *music activity as integrated play*. Parent A was concerned about her child staying at home all the time, saying, “I wanted my child to just play....Because he stays at home with me, I wanted him to meet his friends there and play.” (“그냥 놀으라고요. 맨날 집에 나랑 있으니까 친구들도 좀 만나고 놀으라고.”) Similarly, Parent K described her goal, asserting, “I think that [music activity] should be considered as an integrated play activity.” (“그냥 통합적인 놀이로 받아들여지는 게 좋을 것 같아요.”)

Parent G emphasized that her goal for enrolling in a music program was to allow her child to socialize, stating, “I enrolled my child to play there rather than to study. To make friends and play with them.” (“공부라기보다는 가서 논다는 의미로 시킨 거거든요. 가서 아이들하고 어울리고 그렇게 하려고.”) The playful aspect of music class was important to Parent Q, who commented, “I hope my child gains something from the play...I can’t play with her that much, so I enrolled [in the music program] for her to have fun.” (“뭔가 놀이를 통해서 우리 아이가 얻어지는 게 있으면 좋고...안 그러면은 엄마가 많이 그만큼 놀아주지를 못하니까 재밌게 놀면은 좋다고 생각하고 왔는데.”)

These parents who talked about *play through music* as their goal for a music program hoped that their children would play naturally in a musical environment. They indeed wanted their children to have fun with music activities and relax; these parents’ perspectives differ substantially from those of the parents who sought to further their children’s cognitive development through music classes.

#### *Parents’ Satisfaction With Music Programs*

Regarding satisfaction with the music program based on their goals, the parents’ answers depended both on individual programs and the areas upon which the parents focused. Their satisfaction also was related to class size, teachers’ level of competence, class quality, and fee. Many parents were not satisfied with the enrichment learning center at department stores due to the large class sizes. In their responses, the parents referred to 36 programs, because some of the 22 families had attended more than one program. Tables 9 and 10 provide the parents’ reasons for satisfaction and dissatisfaction,

Table 9.

*Reasons for Satisfaction With Music Programs*

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- My child liked the class.<sup>a</sup>
  - The teacher was excellent.
  - The program was well planned and presented.
  - The activities were fun.
  - My child made friends.
  - It helped my child become smarter.
  - The activities were creative.
  - My child experienced various musical instruments.
  - My child became more social.
  - My child learned singing and dancing.
  - My child learned rhythm.
  - My child became familiar with music.
  - We felt familiar with music.
- 

<sup>a</sup>Three parents responded with this comment.

Table 10.

*Reasons for Dissatisfaction With Music Programs*

---

- There were too many children and parents in the classes.
  - I felt bored.
  - My child was not interested.
  - The acoustics were poor.
  - The activities were too similar from one session to the next.
  - The program was not well organized.
  - The teacher didn't seem to be a professional.
- 

respectively, with the programs. Parents were satisfied with 25 programs and dissatisfied with 11. Some parents did not give specific reasons. Parents' main reasons for satisfaction were small class size; teacher excellence; well-planned and well-presented program; fun activities; creative activities; development of social skills; exposure to singing, dancing, and keeping rhythm; and experience with various musical instruments. Reasons for dissatisfaction were child not interested, too many children and parents in one class, poor acoustics, and feelings of boredom. When I asked parents if they had recommended the same program to other parents, most parents answered yes. Table 11 presents parents' reasons for recommending programs to other parents. It is interesting that one parent said she was satisfied with the program she attended but has not recommended it to other parents. Although she has continued there for 2 to 3 years, she said she would not recommend it to others due to the high fee.

Table 11.

*Reasons for Recommending Music Programs to Other Parents*

---

- My child had fun and enjoyed the class.
  - I was satisfied with the program.
  - My child played well in the class.
  - The price was relatively low.
  - The teachers' singing was beautiful.
  - The program was well organized.
  - The music was beautiful.
  - My child listened to classical music.
  - My child experienced various musical instruments.
  - The class helped with language development and interaction.
  - I was happy during the class.
  - It helps children's physical development.
  - The music made us feel comfortable.
  - Children can experience various sounds.
  - Children have opportunities to handle musical instruments.
  - Small class size (4 to 5 pairs in one class).
  - With the variety of instruments, there were many opportunities to experience instruments.
-

## Parents' Knowledge of Music Programs

In this section, I present the findings for the second research question: *What do the parents know about music programs for young children?* The findings are described according to the following subquestions of the second research question:

1. *What do the parents know about the music program their children attend(ed)?*
2. *What do the parents know about the difference between the music program that their children attend(ed) and other music programs?*

When I asked parents what they knew about music programs for their children, the parents based their answers on their knowledge of and experiences in the classes. Because the interview protocol comprised open-ended questions with a semistructured interview style, the parents added spontaneous comments on various issues related to the music programs they attended. This section contains (a) parents' knowledge of music programs their children attend(ed), (b) parents' knowledge about differences among music programs, and (c) issues important to parents.

### *Parents' Knowledge of Music Programs Their Children Attend(ed)*

Most parents did not know much about the contents of the program until after they enrolled and began participating in the music classes with their children; those activities seemed to be their only source of information about the programs. When I asked about the program they attended, all 22 parents told me what they observed or experienced in class. Each parent described various combinations of greeting songs, movement activities, singing, playing instruments, storytelling, and other activities, depending on the particular music program. Table 12 provides the parents' descriptions of the music programs they attended. Some descriptions listed in the table are similar to

Table 12.

*Parents' Descriptions Regarding Music Programs*

Music program	Parent's descriptions
Musikgarten	Systematic music class, has themes and theme-centered curriculum; play music, dance, and play instruments; listening to music plus storytelling, body movement, experiencing musical instruments; a kind of play program rather than educational program, singing together, musical-physical activities, introducing musical instruments, dancing; focuses on exposure to musical instruments; play-based musical activities with various instruments, uses small puppets, singing, doing body movement; playing instruments, singing, and moving; music education focus on rhythm, repeat rhythm and instruments; learn fundamental rhythm, playing instruments rhythmically; teacher sings with her voice, seldom use instruments
Eurhythmics	Experiencing rhythmic sense with music according to the stage [age]; focuses on body movement with music; there is same pattern every time such as Eurhythmic song, experiencing new instrument every time, add art activity sometimes like clay; more active than Gymboree Music, jumping, body movement, singing; play-based music education program, has levels; two teachers in a class, teacher always uses piano improvisation
Dalcroze	Expression with body, play instrument loudly and softly, learn rhythm sense; pre-piano lesson step, the process of knowing what music is before formal music education; fundamentals of music, acquiring sense of music, rhythm, beat, and learning musical instruments; it looks systematic; moving the body along with music: "If you hear slow sounds, you walk slowly. If you hear fast sounds, you walk fast."
Gymboree Music	Physical activities plus listening to music, experiencing various instruments; use rhythmic instruments, weekly theme, singing, moving; playing, singing, experiencing instruments, body movement
Yamaha Music	More concrete and systematic than [another program]; use lots of body movement
Orff	Playing with musical instruments, singing and moving. Experiencing musical instruments. Learning musical sense; play various instruments rhythmically
Audie	Use voice without any musical instruments; Two or three teachers make harmonic sounds, making songs rhythmically when speaking; teacher uses voice, not CDs
Amadeus Class	Playing with musical instruments, uses classical music, listening to music plus storytelling, learning piano and forte; making instruments and coloring, experiencing real instruments such as violin and guitar
Kindermusik	Program is systematic, uses specific materials and CDs
Kodály	Listening to music and feel it by oneself; helps language development, playing, interacting between mother and child

others; I separated one parent's comment from the next with a semicolon. Because I revealed the programs' names in Table 12, I intentionally did not provide the parents' identities so that the reader will not be able to match the program's name to the parents. Although it is not important to know which parent gave a description, it is important to see those descriptions.

As seen in the Table 12, the parents generally described the programs according to the activities they observed or experienced. Some parents defined the programs in their own words. For instance, one parent described Dalcroze as "the process of knowing what music is before formal music education," and another parent defined Musikgarten as "a kind of play program rather than educational program." However, the parents did not seem to have deeper knowledge of the programs. None talked about the philosophy or history of the music programs although, as I mentioned previously in Chapter 2, the Web site of each program provides information including the founders, philosophies, and history as well as the curriculum. They only described what they experienced without seeming to recognize the purpose of the activities.

#### *Parents' Knowledge About Differences Among Music Programs*

I was surprised that none of the parents knew about the contents of music programs other than the one(s) they attended. Most parents had heard of other music programs, but they were unaware of the differences among them. Instead, most parents thought all music programs were similar. For instance, Parent D remarked that she tried to differentiate one program from others and explained, "I tried to find the differences through advertisement and an open trial class, but I didn't find any difference in the contents among the programs." ("저는 좀 알아보고 했는데, 내용상은 이런 자기네들이

광고를 하거나 오프닝 수업 때 들어가면 별 차이는 없어요.”) Likewise, Parent H said she did not know about Eurhythmics, Amadeus, Yamaha Music School, and Gymboree Music, although she had heard of them, stating, “I’ve heard that all the contents among the programs were similar.” (“다 내용이 비슷비슷 하다고 해서.”)

When I asked Parent B to tell me the difference between the program she attended and other programs, she answered, “I don’t know about it because I did not experience other programs.” (“직접 체험해보지 않아서 잘 모르겠어요.”) When I asked if she would want to know the difference among the music programs, Parent B looked reflective and said, “I think I just live without thinking.” (“내가 너무 생각 없이 사는 것이 아닌가.”) To the question about why parents did not compare music programs, Parent C replied that there were no other programs in her area for comparison. She explained the reason for choosing the program she attended, saying, “There was only the Dalcroze program in the center in my neighborhood...if I could have compared it with other programs, I would have, but there was no other program to be compared with the center at that time.” (“그 수련관에 음악 프로그램은 이 달크로즈 밖에 없더라고요. 만약 다른 게 있었다면 비교를 해볼 수가 있었을 텐데, 그 때 애가 들어갈 때는 비교할 다른 게 없었기 때문에.”)

Other parents had comparable experiences. Parent A described the reality of her situation, explaining the reason for choosing the program she attended:

I had no choice. My first child had to go to the kindergarten. I wanted my second child to attend [a particular program], but [the] class time was the same as the pickup time for my first child from kindergarten. That’s why I chose [the program we attend], although I wanted to choose [the other one].

(그러니까 뭐 별로 선택사항이 없었던 게 누나 유치원 갈 시간 때문에 그런 거예요. 그래서 저는 [프로그램]을 가고 싶은데 누나 딱 유치원에서 데려오는 시간에 거기가 수업시간인 거예요. 애 연령대가... 그래서 저는 [프로그램]을 하고 싶긴 한데 어쩔 수 없이 그러니까 음악을 하긴 해야겠는데...그래서 어쩔 수 없이 [다른 프로그램]을 하는데...)

When I asked the parents this question, some, like Parent B, seemed to reflect and then confessed that they lived without any thought; they seemed embarrassed. This interview provided parents with an opportunity to think about the rationale for enrolling in the music program and their criteria for choosing the program.

#### *Issues Important to Parents*

The main issues that the parents mentioned in the interview were (a) criteria for choosing a music program, (b) importance of the teacher, (c) class size and quality education, (d) feeling of boredom (e) child's style and music program, (f) open trial class, and (g) willingness to remain with one program.

#### *Criteria for Choosing a Music Program*

The main reasons for choosing the music program were friend's recommendation, ease of access, time convenience, and the child's age as it related to the reputation of the program.

Most parents did not appear to have researched the music program before they enrolled. Instead, they were likely to listen to their friends' recommendations. They did not seem to know if the program they chose was of good quality. Some parents participated in an open trial class; these parents were likely to understand the activities and atmosphere of the class before they enrolled in the program. Most parents, however,

tended to accept friends' recommendations without reliable or concrete information regarding the contents of the program.

Ease of access was an especially important reason for choosing the program, because parents had to take their young children from home to the center. Parent H gave her opinion about the keys to choosing the music program, saying, "Because my child is young, it should be convenient for access, which is most important. It should be close to my home." ("애기가 어리니까 이동하기 편하고 그게 제일 중요하고 가까워야 되고.")

It was interesting to see that parents have certain criteria for matching programs with children's ages: Gymboree Music for very young children, Musikgarten for young children, and Yamaha or Eurythmics for older children. Parent E described Amadeus Class and Musikgarten, stating, "I heard that Amadeus fits better for older children. Musikgarten fits better for younger children." ("아마데우스는 조금 더 나이가 있는 애들이 해야 잘 맞는다고 들었던 것 같아요. 뮤직가튼이 더 어린 애들한테 맞다라고 그래서...") Likewise, Parent D commented on Gymboree Music and Musikgarten based on children's ages, saying, "I recommend Gymboree Music for very young kids and Musikgarten for 3- to 4-year-olds." ("짐보리는 아주 어린애들 위주로 소개해 주고, 뮤직가튼 경우에는 3 살에서 4 살 정도 엄마에게 추천해주는데...") The parents seemed to think that play-based programs fit younger children whereas more instructional programs fit older children. These criteria seemed to pass among parents by word-of-mouth according to their previous experiences.

### *Importance of the Teacher*

During the interviews, I found that teachers were very important to the parents, who considered teachers' competence and experience. Seven parents mentioned the importance of the teachers' ability, skill level, experiences, and preparation. They agreed that the teacher was more important than program content and was a key aspect of the class. Parent U described the program she attended, saying, "Teachers are important. In [our] program, the teachers all majored in early childhood... anyhow, they have learned something. They have experienced something so, I can trust them." ("선생님이 중요하잖아요. 그러니까 [그 프로그램에서는] 다 유아교육과 나오고, 어쨌든 뭔가 배우고 왔던 사람들, 해봤던 사람들이니까... 그러니까 더 믿음이 가는 거죠.") When I asked if the parent would recommend the program that she attended, one parent answered she would recommend it to other parents if the teacher was good, saying, "It depends on teachers. If the teacher is good, I would recommend the program to other parents." ("선생님에 따라서 달라서 선생님이 잘하신다면 추천할만한 것 같아요.") She wished she had a more experienced teacher. Although the parent was not satisfied with her teacher, she said that she kept attending the program due to the short distance and easy access from home. Another parent compared two different teachers from different programs:

I was very satisfied with the children's ages and class size in the program. However, the teacher was a novice, so she didn't fully understand the activities. She sang incorrectly....The teacher in the other class that I attended in another program was very proficient and the class went smoothly.

(선생님이 그때 그 프로그램을 막 시작해서 이제 교육을 받아와서 그냥 받은 상황에서 자기가 충분히 인지 못한 상황에서 수업을 하니까 자기가 노래도 틀리고 그랬어요...또 다른 프로그램 같은 경우에는 숙달되신 분이 하니까 굉장히 원활하게 진행이 되고...)

This parent added, “I don’t think it is good if the teacher teaches without preparation.” (“선생님이 준비 없이 수업하시는 건 안 좋을 것 같아요.”) When I asked Parent F what the difference was between the two programs she attended, she answered, “Honestly, I don’t know the difference, but it depends on teachers. They seemed to have different methods.” (“솔직히 뭐가 다른지는 잘 모르겠고 선생님이 따라 가르치시는 방법이 다른 것 같고.”) Parent K also described the importance of the teacher’s experiences, saying that “for kids who can’t concentrate, and especially for boys, the teacher’s competence is the key. But a novice teacher can’t control the kids well.” (“집중 못하는 애들, 특히 남자애들 같은 경우에는 그것도 선생님 역량이 가장 큰데 초보선생님들 같은 경우에는 애들을 다 끌어내릴 수가 없죠.”)

It is obvious that many parents indeed consider a teacher to be the most important key to a successful class. Parents preferred experienced rather than novice teachers, and they liked teachers who were competent in musical skills as well as class management. Parents did not pay attention to the contents of the program because they thought all programs were similar, but they definitely paid attention to the teachers.

#### *Class Size and Quality Education*

Many parents (15) volunteered information regarding the size of the class they attended. The class size experienced by the participants of this study varied from 4 to 20 mother-child pairs. Thirteen of 15 parents who mentioned class size experienced a class with more than 10 mother-child pairs; all said that it was too crowded to do the music activities. Most parents said that it was best to have 4 to 5 pairs in one class, but only 2 of the parents mentioning size had a class with that number of pairs. Despite these comments, class size did not seem to be the key reason for choosing a program. Once

parents experienced a large class size, though, they realized that it was very distracting and the young children could not concentrate on the activities. Addressing the concentration issue, one parent remarked that “it was distracting when the class size was over 10 pairs....I think 4 to 5 pairs are most appropriate....I want [my child] to concentrate on [the music activities].” (“열 쌍이 넘어가면 산만해지고...네 다섯 명 정도가 가장 적당한 것 같아요...집중력 있게 했으면 좋겠더라고요.”) Another parent expressed opinions in line with this comment. She said, “I wish we had small class size for quality education.” (“아이들이 그 질적인 교육효과에서 좀 [인원이] 적었으면 좋겠어요.”) A third parent also stressed small class size, saying, “Quality was good when the total class size was 8 to 10 [people]...24 people in one class were too many, I think.” (“여덟 명, 열 명 했을 때는 그 질이 좋죠... 한 클래스에 24 명은 전 많다고 봐요.”) In accord with these parents, a fourth criticized the large class size of 12 pairs, saying that “it’s too crowded.” (“너무 복잡한 거 같아요.”)

These parents all agreed that too many people in one class decreased the quality of the class and that a small size class increased children’s engagement and concentration. From my interviews, I noticed that parents who experienced a crowded class size (i.e., more than 10 pairs in one class) were dismayed by the noise, inability to control children’s behaviors, the distracting atmosphere, and difficulty in getting a chance to experience the musical instruments. Once they experienced a large class size, many of them quit and did not want to recommend that program to others.

### *Feeling of Boredom*

One of the biggest issues for parents regarding the music classes was their feeling of boredom in class. Six parents who attended the same program said that it was boring due to repetitive activities. One parent enrolled in a program for 3 months when her child was 18 months old, quit for a while, and then resumed when the child was 23 months old. I asked why she enrolled, stopped, and then resumed. She described the limitation of music education versus art education with regard to repetition. The following is an excerpt from the interview:

Researcher: Then, you attended about 6 months in total? (그럼 약 합해서 6개월 정도 했네요?)

Parent: Yes, I attended art class for a long time, but this [music class] was different. (네, 미술수업은 좀 오래 할 수 있는데 이런 건 잘 안되더라고요.)

Researcher: Why? (왜 그런 것 같죠?)

Parent: Too much the same. (너무 똑같아요.)

Researcher: Do you mean that the activities are the same every time? (매일 똑같다고요?)

Parent: Yes, in art class, the materials change from one day to the next, but there is a limitation in music class. We can't move the big piano, so it's always the same. The body movement is all the same and the music the teacher played was the same all the time. Unless you are an expert, you would not know that the music had been changed. We only hear fast music and slow music, so they are too much the same, so kids had fun only at the beginning and then got bored. (네. 다른 미술 수업은 어제는 여기에 하면 이렇게 재료가 자꾸 바뀌잖아요. 그런데, 음악교육은 한계가 있잖아요. 애들한테 피아노 큰 거 옮겨서 할 수도 없고 그래서 똑같아요. 움직이는 율동도 똑같고 틀어주는 음악도 똑같고 전문가가 아닌 이상 이 음악이 달라졌다는 걸 모르잖아요. 빠른 음악 그리고 느린 음악 정도 밖에 들어오지 않는데 그래서 너무 똑같아서 애들이 처음만 되게 즐거워하고 싫증을 많이 내서.)

Another parent also remarked that the program she attended was repetitive and thus became boring:

Parent: It was so much fun at the beginning, but after a few months, I felt bored. Musical instruments and rhythms were repeated, so every time it's the same. (처음에는 되게 재미있었는데 좀 몇 달 지나면 지루한 걸 느낄 수 있어요. 계속 악기도 그렇고 리듬을 하는 게 반복되니까 맨날 그게 그거니까.)

Researcher: Who felt bored due to repetition? Was your child bored or were you bored? (반복되어서 지루함을 느끼는 거는 아이가 지루해 하는 것 같아요? 아니면 엄마가 느끼시기에 그런 거예요?)

Parent: Maybe me. My child wasn't bored, but because the activities were repeated, some other kids lay down. At the end of the semester, one of my child's friends lay down on the knee of his mom. (엄마가 그렇겠죠? 우리 아이는 그런 게 없었는데, 아이들이 많이 하다 보니까 다른 애들은 눕고 막 그런 애들도 있었어요. 그니까 나중에 끝날 때쯤에 학기 말쯤에 우리아이 친구 걔는 아예 엄마 무릎에 누워버렸어요.)

Researcher: Do you think this was because he was bored? (그 애가 지루해서 그런 것 같아요?)

Parent: Yes, I think so. (네, 그런 것 같아요.)

The above transcription illustrates that the mother as well as the child felt bored as a result of participating in the same activities over and over.

The repetitive nature of the program she and her child attended led one parent to move to another. She commented that “we did the same program continuously, my child seemed to be bored and I wanted to change to another one.” (“계속 그것만 하니까 또 약간은 애가 지루해하는 것 같으면서 다른 걸로 바꿔볼까 하는 생각에.”) I was not sure if the child was bored or the mother was bored, so I asked who felt bored, and the mother answered, “My child seemed to be okay, but I was bored. Other people said that another program was good so I tried to experience the [new] program.” (“애는 그냥 뭐

하는 것 같은데 엄마가 그렇죠. 다른 좋은 프로그램이 있다는 데 좋다던데 한번 어떨까 해서 접해본 거거든요.”)

Because of boredom, these parents moved to other programs. This implies that parents need to know about child development and children's characteristics, because repetition is an appropriate educational technique to use with young children. Also, music educators should consider parents' characteristics and should educate parents about child development and the philosophy and purpose of the music program.

#### *Child's Style and the Music Program: A Good Fit?*

It was surprising that half of the participants had attended more than one music program with their children: 11 parents had attended one music program, 5 parents had attended two, 5 parents had attended three, and 1 parent had attended four. The reasons for moving to another music program were parents' boredom due to repetition, a child's inability to concentrate, large class size, long distance from home, child's age, friends' recommendations, parent's desire for a new experience, and consideration of the child's style and program characteristics.

For example, Parent S attended four music programs: Musikgarten, Eurhythmics, Amadeus Class, and Yamaha. She started attending Musikgarten when her child was 10 months old and quit 3 months later. Then, she attended Eurhythmics for 3 months and moved to Amadeus Class for 6 months. She was attending Yamaha Music when I interviewed her and Child S was 33 months old at that time. I asked why she changed music programs so frequently. She answered positively about all four programs and talked about her perspectives on the strengths and weaknesses of each. She mentioned

boredom, the novice teacher issue, and her child's inability to concentrate as reasons for quitting the programs. She said that the greatest strength of one music program was using voice, but its weakness was that it was boring. I asked, very concretely, who was bored: "Were you bored or was your child bored?" ("아이가 지루해 했나요? 아니면 엄마가 지루했나요?") She replied, "Both." ("둘 다.") Regarding the reason for quitting another music program, Parent S talked about the teacher and said, "I think that the teacher was a novice teacher." ("그때 제가 좀 초보선생님을 만난 거 같아요.") I asked why she quit a different program, and she remarked, "My child didn't concentrate on the activities after the first 30 minutes of the class....Before we went to the class, my child said, 'I don't think it's fun for me.'" ("아이가 30 분 이상을 집중하지 않아요....음악수업에 막 가기 전에도 '엄마 난 재미없는 거 같아' 이런 식으로.") Parent S said that these three music programs were all good but were not a good fit for her child. The following is an excerpt from the interview transcription:

The three programs were all good, but they didn't match with my child, so I moved to [our current] program. [That] program used body movement and my child loved it. The teacher was competent for guiding my child to concentrate on the activities. Children usually don't listen to classical music, but the teacher led the children to listen to classical music.

(그 세 개 수업도 다 좋은데 우리 아이한테 안 맞으니까...오피기다 보니까 [프로그램]을 샀는데 거기는 율동적이고...[프로그램]을 너무 좋아하는 거예요. 선생님이 정말 집중을 잘 시켜 주세요. 아이들이 클래식 안 듣잖아요 그런데, 이걸 듣게끔 유도를 해 주시고.)

Parent S emphasized that the music program should match the child's temperament and personality. It is interesting to note that this parent has extensive background in music and art (refer to Appendix F, Family Profiles). She majored in contemporary dance and had taught dance to children for 6 years. Also, she had been

taught jango (a traditional Korean drum) since she was young, so she is very proficient at playing the instrument. She was very enthusiastic about music education for her child, so she tried to gain knowledge and experiences of various programs. Fortunately, the last program Parent S found fit best for Child S, so the parent hoped to continue the program. Perhaps if she had found the current program first by considering Child S's temperament and personality, she would not have tried the others.

As another example, here is Parent P's reason for choosing Gymboree Music as a match her child's temperament and activity level:

My child has a hyperactive temperament, so he moves all the time. I am having difficulty with him. Because I very much care about others, I am afraid that my child might bother them. My child bumps others, so I chose the program that allowed jumping and running.

(아이의 성향상 굉장히 한시도 가만히 안 있거든요. 굉장히 엄마를 힘들게 하고 저는 또 다른 사람에게 피해가 갈까 봐 굉장히 신경 쓰는 스타일이거든요. 그니까, 가면 다른 애랑 부딪히니까 그냥 하고 오히려 좀 뛰어 놀아도 되는 데를.)

Both Parent S and Parent P discussed their children's styles in conjunction with music program styles. They endeavored to match the characteristics of the child with the program, sometimes using the trial-and-error method. This suggests to music educators and scholars that they need to research the relationship between children's personality style and music program style.

#### *Open Trial Class*

Two parents mentioned that participating in an open trial class was helpful for determining the program's contents and activities. After they experienced the class even once, they had a rough idea what it was like. Parent H referred to her experience, saying,

“I participated in an open trial class of one program. They do the open trial class right before the first day of the class for 1,000 or 2,000 won (\$1 or \$2) and let them experience it. Mothers like it.” (“제가 참관수업에 한번 참석했었는데요. 학기 시작 하루 전에 천원, 이 천원 정도 받고 경험해 볼 수 있게 해줘요. 엄마들이 좋아해요.”) Despite the fact that some programs charge fees for the open trial class, parents were interested in participating because they needed the information about the program before they enrolled. To help parents make an informed choice based on consideration of the content of the program and the child’s style, class size, and teachers’ characters, it is desirable to have an open trial class for parents. Fees do not seem to be a barrier to participation.

#### *Willingness to Remain With One Program*

Although half of the parents had experienced multiple music programs, some would have preferred to remain in one music program for a long time. Parent O, who had attended two music programs, said that “in my experience, I think we had better keep one program for a long time. Rather than enrolling here and there [for a short time], we’d better enroll in the same program for several years, for a long time.” (“근데, 제가 해보니까 그냥 한 가지를 쪽 오래하는 게 좋겠더라고요. 그니까 이것 저것 이렇게 막 하는 것보다는 한 가지를 그냥 길게 쪽 몇 년에 걸쳐서 쪽 하면 어쨌든 그걸 오래하나 딱 걸 오래하나 효과는 한 가지 쪽 하는 게 나을 것 같더라고요.”) This comment implies the need for parent education about the music programs. If they had accurate information before they enrolled, they would not waste their time, money, and energy moving from program to program with their young children.

## Parents' Practices for Music Activities

As with my other two research questions, data analysis helped me answer the third question: *What are the parents' practices for music activities with their children?* Interviews as well as observation of parent-child musical interactions were very useful during this process. The three subquestions of the third research question are as follows:

1. *How do the parents characterize their musical interactions with their children?*
2. *What factors either contribute to or hinder the parents' musical interactions with their children?*
3. *What are the characteristics of the musical environment in the families' homes?*

Based on these subquestions, in this section I described practices of musical interactions, factors that affect musical activities, and musical home environment.

### *Practices of Musical Interactions*

In this section, I described musical interaction activities, frequency of parents' musical interactions with their children, child's favorite musical activity, and parents' musical background.

#### *Musical Interaction Activities*

Parents characterized their musical interactions with their children as singing, listening to music, playing instruments, and dancing/movement. Table 13 summarizes each parent's response about their musical activities. As shown in the table, 20 of 22 parents sang with their children at home. Sixteen parents listened to music with their children; 15 parents played instruments with their children. Thirteen parents engaged in dancing or other

Table 13.

*Musical Activities With Parents at Home*

Parent	Singing	Listening to music	Playing instruments	Dancing/Movement	Other
A	X	X	X	X	
B	X	X	X		
C		X			
D	X	X	X	X	
E	X	X	X	X	
F	X	X	X	X	
G	X	X			
H	X	X		X	
I	X				
J	X	X	X		
K	X	X			
L	X	X	X (P)		Body massage <sup>a</sup>
M	X		X	X	
N		X		X	
O	X	X			
P	X	X	X	X	
Q	X	X	X (P)	X	
R	X		X	X	
S	X		X	X	
T	X		X		Chanting
U	X		X	X	
V	X	X	X	X	
Total	20	16	15	13	

*Note.* P = in the past only.

<sup>a</sup> When her child was a baby, Parent L gave body massages to the infant while listening to music.

movement with their children. Most families participated in singing activities together. As for playing musical instruments, 15 parents replied that they interacted with their children that way; however, as Table 13 indicates, two parents said they stopped this activity when their children got older. Parent L and Parent Q, whose children were 49 months old and 36 months old, respectively, at the time of the interviews, both stated that interacting by playing instruments was a more common activity when their children were younger. Moreover, Parent L said that when her child was a baby, she gave body massages to the infant while listening to music. She also said they shifted from playing musical instruments sometime after her child's fourth birthday. The following is an excerpt from the interview with Parent L:

Until my child was 3 years old, I encouraged her with clapping as she played with a drum set. My husband and I took turns playing the drum set. After my child was 4 years old, [we] didn't play with her that much, because she entered kindergarten. It was important to play there and to interact with her friends, although it was [also] important for her to play with us [mom and dad]. So, I take her to the playgrounds so that she can play with her peers and I watch them.

(드럼세트를 가지고 왔는데, 그거 가지고 아이가 놀면 그것 같고 잘한다 하고 박수 쳐주고 최고라 해주고, 그럼 이번엔 엄마 차례라 하고 제가 한번 하고 그리고 아빠 차례라 하고 아빠가 한번 해주고, 이런 식으로 해 준건 세 살 때까지였던 것 같아요. 네 살 되선 많이 안 해줬어요. 아이가 이제 유치원 들어가면서 거기서 많이 놀고 실컷 놀고 친구들하고 놀고, 엄마 아빠랑 노는 것도 중요하지만 친구들하고 상호작용하는 것도 중요하고, 그러다 보니까 시간이 되면 놀이터 데려가서 또래들하고 어울리고, 저는 엄마들하고 지켜보고...)

This excerpt illustrates that Parent L considered peer relationships to be an important task at age 4, so rather than interacting with her child musically, she provided opportunities for her child to play with friends outdoors. In addition, this parent and another, Parent G, mentioned feeling too shy to dance or participate in movement activities, so they just watched their children dancing.

Contrast these parents with Parent E, who was actively involved in all kinds of musical activities and described those she did with her child, as follows:

We play children's songs and we dance together. My child follows my movements, and we sing together along the music. Or, we play the musical instruments that we have at our home and sing together.

(동요 같은 거 이제 틀어놓고 같이 춤추고 율동 제가 만들면 그거 따라 하는 거, 음악 나오면 같이 노래 부르고 그런 정도로 같이하고, 아니면 저희 집에 있는 악기 가지고 두드리면서 노래에 맞춰서 이렇게 하는 정도.)

These can be considered typical kinds of musical interaction, given that many parents responded similarly during the interviews. Some parents interacted only by singing, not by playing musical instruments or moving along with music. Parent B mentioned interacting by singing with her child and being her child's "student" when playing instruments:

Researcher: Okay, you listen to CDs and sing to your child. Do both of you sing together? (네, CD 듣고 노래 불러주고. 그럼, 같이 노래도 같이하고요?)

Parent B: Yes. (네.)

Researcher: Do you make rhythmic movement with your child? (율동 같은 것도 하시나요?)

Parent B: No, I don't do it. (율동은 잘 안 해요.)

Researcher: How about your child? (아이는 하나요?)

Parent B: Yes. (네.)

Researcher: How about playing musical instruments? (악기연주는?)

Parent B: My child imitates her teacher and shows me how to play instruments, which she learned from her teacher in the Dalcroze class. (악기연주도 달크로즈에서 한 거 선생님 흉내내면서 해요.)

Researcher: Your child imitates? (아이가?)

Parent B: Yes. (네.)

Researcher: How about you? (엄마는?)

Parent B: I pretend to be a student, and my child pretends to be a teacher.  
(엄마는...이제 제가 학생이 되고, 자기가 주로 선생님이 되서.)

This parent seemed happy to be her child's student and proud that her child imitated the music instructor at home. This represents an excellent role play between mother and child; the child would learn and internalize musical activities while play-acting with her mother.

Parent M stated that she sang lullabies for her child: "I heard that it's better to sing a lullaby than just play it." ("자장가를 그냥 틀어주는 것보다 불러주는 게 좋다고 하더라고요.") From her comment, one can infer that parents tend to follow instructions or recommendations. Thus, a good parent education program that provides accurate information would be very helpful in terms of children's success with music.

It was interesting to see a mother and child interacting by chanting. Mother T explained that she and her daughter attended the Audie program, where they learned chanting. Her daughter used chanting with her mother during daily life, as follows:

Researcher: Then do you converse with your child like that? (그럼, 아이하고도 그렇게 대화를?)

Mother T: My child sometimes [answers] like (singing) "Yes." (아이도 가끔 어쩔 때는 (노래로) "네" 뭐 그런 식으로.)

Researcher: Can you try it? I know you may be shy, but you can try a simple one. Can you show me what you learned in music class with your mom? (한번 해볼 수 있어요? 간단한 거, 좀 쑥스럽겠지만? 음악시간에 배운 것 엄마하고 한번 해볼 수 있어요?)

Mother T: How shall we do this? (어떻게 할까?)

Researcher: What you do mostly in daily life....If you sing, “Did you have a meal?” then does (Child’s name) answer? (일상적으로 많이 하는 거. 지금 하신 것처럼 “밥 먹었니?” 하면 (아이 이름)가 대답해요?)

Mother T: (singing) Did (Child’s name) get up? ((아이 이름) 일어났어요?)

Researcher: What do you answer then? (그럼 뭐라고 해요?)

Child T: (singing) No, I didn’t get up yet. (안 일어났어요.)

Researcher: (laughing) [You are] mischievous! (장난꾸러기!)

Mother T: (singing) Yes. (네.)

(speaking voice) This is how we do [interacting by chanting].  
(뭐 이런 식으로 해요.)

This mother and child were bashful about chanting in front of me at first, but they seemed to enjoy their interaction and to be happy while they were chanting with each other. The chanting was a form of rhythmic speech that the mother and child created, and their musical interaction looked beautiful as well as fun.

Some parents mentioned the absence of a piano at home, expressing their regret. To them, a piano is an important tool they could use to interact with their children. Parent I said that she could not interact with her child due to the absence of a piano: “If we had a piano at home, I could have played it often for him. It’s a pity.” (“집에 피아노가 있었으면 자주 해주고 했을 텐데, 아쉽긴 해요.”) In fact, Parent I took piano lessons up to Czerny Exercise No. 30 when she was young and then stopped. (Years ago in Korea, when the parents of this study were still children, it was common to use Czerny Exercise No. 30 and Czerny Exercise No. 40 as piano practice materials; it usually takes 3 to 4 years to finish Czerny Exercise No. 30.) She took piano lessons again for several months when she was pregnant with her second child. She seemed to want to use the piano as a

primary tool of musical interaction with her child, although there are a variety of other ways to interact musically.

*Frequency of Parents' Musical Interactions With Their Children*

When I asked how often the mothers interacted musically with their children, the answers varied: every day to never. Table 14 summarizes the degrees to which parents interacted with their children musically. During interviews, it became apparent the level of interaction depended on parents' willingness, their musical skills, children's ages, presence of siblings, and whether or not the mother worked outside of the home.

Table 14.

*Frequency of Parents' Musical Interactions With Their Children*

Frequency	Parent	Frequency
Every day or almost every day	A, D, F, G, J, K, M, N, P, Q, S, T, V	13
2 to 3 times a week	B, E, H, R	4
Once a week	I, U	2
Never	C	1
Not available <sup>a</sup>	L, O	2

<sup>a</sup> Two parents did not answer clearly when I asked how often they interact musically with their children. One of them said that she frequently interacted musically when her child was younger (2 to 3 years old), but seldom since her child turned 4.

As Table 14 indicates, 13 parents answered that they interacted musically with their children every day as part of daily life. The duration of daily interaction varied from 20 minutes to 3 hours. Parent D seemed to have much enthusiasm about her child's

education and said that she had played children's music since her child was a baby. She described playing music every day for her child, saying, "The first thing I do when I wake up in the morning is play songs. In the evenings, I always play [songs] as well." ("제가 아침에 눈뜨면 제가 제일 먼저 하는 게 노래테이프 틀어주거든요. 저녁에도 꼭 틀어주고.") Besides listening to music, this mother actively interacted musically by singing, playing instruments, and dancing/movement, as seen in Table 13.

I was very impressed to hear that Parent S interacted musically with her daughter about 3 hours every day. While I was interviewing Parent S, I noticed that she was very interested in the music programs and very much loved music and dance. In fact, she majored in contemporary dance and had been a dance instructor for 6 years. Additionally, she knew how to play various traditional Korean rhythm instruments such as jango, sogo, and quanguari. She expressed her happiness about music activities and the efforts she wanted to make for her child, as follows:

Researcher: Then, how often do you play or interact musically with your child? (그럼, 아이와 얼마나 자주 이렇게 음악적인 놀이, 음악적 상호작용을 하세요?)

Parent S: Every day. (매일같이.)

Researcher: Every day? To what degree? (매일이요? 어느 정도씩?)

Parent S: Well, every day, over 3 hours. (그러니까, 매일 3 시간 이상은.)

Researcher: Wow! With you? (아, 엄마랑 같이?)

Parent S: Yes, I think music is very important. So, I'd like [my child] to be interested in music. So, I am trying to do it [for my child]. (네, 저는 음악이 굉장히 중요하다고 생각해요. 그래서, [아이가] 음악에 관심을 가졌으면 좋겠어요. 그래서, 해 줄려고 노력하고 있어요.)

When I did a follow-up telephone interview, this mother said that she had been teaching finger play and body movement to other parents she knew. I was pleased to meet Parent S, a talented and enthusiastic mother who advocates children's music education.

In terms of musical interaction, Parent C is at the opposite end of the spectrum. I was surprised when she said she never interacted with her child musically, although she did enroll in a music program. Table 14 highlights the fact that she is the only parent among the 22 participants who never interacted musically. This negative case caused me to review the data that I had collected. Parent C described her two daughters dancing with each other, but she did not join in. The following is an excerpt from the interview:

Researcher: Don't you do musical activities with your child at all?  
(아이하고 어머니하고는 어떤 음악적인 활동은 전혀 안 하세요?)

Parent C: Never. (전혀 안 한다고 할 수 있죠.)

Researcher: Never? (전혀 안 한다고요?)

Parent C: Never. When my first child plays a CD, then my two children dance together while listening to the music. My children play with each other, but I don't do it. (네. 큰 아이가 이제 CD 음악 틀면은 이제 그때 아이 둘이 같이 음악 들으면서 춤추기는 하는데, 그렇게 아이들끼리 놀고 저는 빠져있는 편이고.)

When I interviewed this mother, I noticed that she lacked self-confidence. She mentioned to me several times that she had no knowledge of music education. The following is the excerpt from my research journal after interviewing Parent C:

Throughout the interview, I felt that the mother lacked self-confidence. This mother said, "I don't have composure"; "I don't have any knowledge..."; "It is too difficult..."; "I can't sing well..."; "I like music, but I don't have [any talent] in music..." She expressed that she cannot do well; she did not finish her answers in complete sentences, and she did not explain what she meant in long words. She answered in short phrases and she gave the impression that she had no confidence. I felt anxious and

wished that she would answer me in an explanatory and descriptive style rather than a short-answer response.

(이 어머니에게서 인터뷰 내내 느낀 것은 스스로에 대한 자신감 같은 것이 부족한 듯 하다는 것이었다. “뭐, 아직 마음의 여유가 없어서” “제가 아는 게 없어서...” “너무 어렵네요...” “근데 잘 못 불러서...” “좋아하는 하는데 제가 좀 음악에는 조금...” 이 어머니는 이런 식으로 말을 하였다. 자신은 잘 못한다는 표현, 그리고 완전한 문장으로 말을 마무리 하지도 않았고 설명 식으로 말을 길게 하지도 않았다. 짤막한 구 형태로 말하면서 자신 없다는 내용으로 전달하였다. 나는 좀 답답한 느낌이 들었고, 이런 식의 단 답 식의 대답보다는 설명해 주고 기술해 주는 식으로 내게 대답해 주면 좋겠다는 생각을 하였다.)

I inferred from my entry that the reason Parent C never interacted with her child musically is that Parent C had no confidence, especially with regard to music education. As shown in the excerpt from my reflexive research journal, Parent C spoke in incomplete sentences, which I intentionally marked with ellipsis points. This mother’s speaking style expressed a lack of confidence and indecision.

Although she was supportive of her child’s musical education, this parent thought that the music instructor should be responsible for it. The parent did not think that she could be part of the teaching process due to her lack of musical skill. This mother, Parent C, contrasts with Parent S, who interacted musically with her child for more than 3 hours every day. Table 15 summarizes the characteristics of these two mothers. This diametric contrast illustrates that parents’ degrees of musical interaction with their children differ according to parents’ characteristics, especially their musical experiences and capabilities. This example of a negative case, Parent C, illustrates the necessity of parent education in music teaching especially for parents who lack self-confidence. I discussed this topic in the section regarding Research Question 4.

Table 15.

*Characteristics of Parent C and Parent S*

	Parent C	Parent S
Amount of musical interaction at home	Never	More than 3 hours every day
Representative statements	“I can’t play any instruments”; “I have no knowledge about music”; “It is too difficult”; “I can’t sing well”	“I can play various instruments”; “I have learned dancing and music since I was 5 years old”; “I taught dancing to children for 6 years”
Instruments that can be played	None	Various, including jango, sogo, buk, quanguari, and kayakum
Musical activities with a child at home	Listening to music only	Singing, dancing/movement, playing instruments
The number of music programs attended	1	4
Parent’s attitude toward child	Make a grim face, directive, scold	Smile, suggest, praise

Other parents listed only minimal musical interaction with their child. Parent I, who answered only “singing,” also said that she did not know how to interact musically with her child:

Researcher: Do you sing [with your child]? How does your child play with you? (노래도 하고 그러나요? 엄마랑 놀 때 어떻게 놀아요 아이가?)

Parent I: [I read] books and we draw pictures and make something...I don’t really give musical things to [my child]. (책 읽거나 그 다음에 저희 그림 그리고 그런 거 하는데 뭐 만들고... 음악수업은 진짜 못해줘요.)

Researcher: You don't do musical activities at home, do you? (엄마가 집에서 음악적인 건 잘 안 하게 된다는 거죠?)

Parent I: I don't know how to. I learned other things and do them at home, but... (방법을 몰라요. 다른 건 좀 배워가지고 집에서 하는데...)

Researcher: You participated in two music programs for 6 months, right? Did you learn it there? (음악수업 두 곳에서 6 개월 동안 같이 들어가셨죠? 거기서 가르쳐 주진 않나요?)

Parent I: No, I didn't learn it. They [the programs] lack [direction for the parents]. (그런 거 없어요. 부족해요.)

This mother indeed wanted to be taught how to interact musically with her child.

Although the mother participated in music classes with her child, she did not think she learned skills for musical interaction outside of class. The necessity of teaching parents to interact musically with their children is illustrated by this mother's comments.

#### *Child's Favorite Musical Activity*

During the interviews, I asked the parents to identify their child's favorite musical activity. Table 16 summarizes the parents' responses. Eleven parents answered that their children's favorite musical activity was singing, 6 said it was playing instruments, and 6 answered dancing/movement. It is surprising that no one identified their children's favorite musical activity as listening to music. Because the interview progressed naturally and the question was open-ended, some parents (Parent C and Parent S) named two activities as their children's favorite and some (Parent P and Parent Q) did not answer at all.

When I asked parents and children if they would demonstrate their favorite musical activities, 11 pairs agreed. Five pairs did not demonstrate because they were shy or postponed the activity and forgot. Three of the children took a nap when I interviewed

Table 16.

*Child's Favorite Music Activity*

Child	Singing	Playing instruments	Dancing/ Movement	Listening to music
A	X			
B		X (XL)		
C	X		X	
D		X (drum)		
E			X	
F		X (RI)		
G	X			
H	X			
I	X			
J	X			
K	X			
L			X	
M		X (drum)		
N			X	
O			X	
P				
Q				
R			X	
S	X	X (jango)		
T	X	X		
U	X			
V	X			
Total	11	6	6	0

*Note.* XL = xylophone; RI = rhythm instruments.

Table 17.

*Participation in Parent-Child Music Demonstrations*

	Parent	Frequency
Demonstration	C, D, F, G, H, J, L, M, S, T, V	11
Present but did not demonstrate	A, K, O, Q, R	5
Child fell asleep	B, E, I	3
Not present (went to preschool)	N, P, U	3

their mothers, and 3 were not present when I visited their homes because they were at preschools. Table 17 provides this information.

The 11 pairs demonstrated various activities, such as singing, playing instruments, and dancing, depending on their preferences. Table 17 summarizes the families' demonstrations. I videotaped our interviews and the interactions between the parents and their children, and I took field notes during this process. These multiple data-collection methods—audio recording, videotaping, and taking notes—were very helpful for reviewing the practice of musical interaction. The mothers and children looked very happy when they did the activities together, although they showed a little shyness at the beginning.

I was very impressed by two families' demonstrations, those of Family M and Family S. Both of them expressed vivid energy and excitement during the musical activity. Their eyes sparkled as they interacted. Right before Child M and Mother M

played a drum, I asked Mother M if she enjoyed engaging her child in this particular activity and she expressed her pleasure:

Researcher: What's your child's favorite musical activity? (아이가 가장 좋아하는 음악활동은 어떤 건가요?)

Mother M: Playing a drum. (북 두드리기.)

Researcher: Do you play a drum with your child? (같이 두드리세요?)

Mother M: Yes. I don't ask my child to do it alone, but to do it together. It's so fun. I also enjoy it. (저는 너 해라 이게 아니라 같이 하자고 해요. 저도 너무 재미있어요. 저도 즐기니까.)

When Mother M talked to me this way, she verbalized her love of playing the drum with her child and then showed it while demonstrating the activity. Watching the videotape of this event reminded me of this happy musical family.

Family S's demonstration also impressed me. As Table 18 shows, Child S and her mother played jango, a traditional Korean drum, with excitement and energy. When they were playing it together, I saw their big smiles and confident movements. When Parent S suggested to her daughter that they demonstrate jango, she gently asked, "Shall we play a jango game?" ("엄마랑 장고놀이 할까?") She used the word *game* after *jango*, so it sounded like a very fun activity. This mother's wording might prompt her child to feel music is fun and enjoyable.

These performances piqued my curiosity about Mother M and Mother S, so I looked at their backgrounds (refer to Appendix F, Family Profiles). With interest, I noticed that these mothers had a similar education, both majoring in dance in college. Also, they both had an extensive musical background involving various instruments. Both mothers have been playing jango and other Korean instruments since they were 5 years old. Additionally, Mother M took piano lessons up to Czerny Exercise No. 40 and

Table 18.

*Demonstration Given During Interview*

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- Child C sang a song, “Dad, Do Your Best!” (“아빠, 힘내세요!”) in Korean. The child learned the song in her music class.
  - Mother D played ocarina; child played drum and with the drum’s rhythmic accompaniment, the child sang “Bear Family” (“곰 세 마리”) in Korean. The song is a popular children’s song in South Korea.
  - Child F sang a song “Hello” in English and clapped with mother. The child learned the song in her music class.
  - Child G played tambourine and triangle.
  - Child H and mother sang a song “Peep, Peep, Chicks” (“삐악 삐악 병아리”). The song is a popular children’s song in South Korea.
  - Mother J sang “Happy Birthday” and the child sang “Polar Bear” (both in English).
  - Child L and mother sang “Cinderella” (“신데렐라”) in Korean together.
  - Child M and mother played a drum together with pleasure.
  - Child S and mother played jango (Korean traditional drum, has heads on two sides) with great pleasure. Child demonstrated playing keyboard.
  - Child T and mother demonstrated their chanting, which they learned in the music program.
  - Child V and mother sang “Sorry, Sorry” (“미안 미안해”) in Korean. The song is a popular children’s song in Korea.
- 

Mother S had previously taught dance for 6 years. These examples illustrate how a parent’s musical background and experiences may be reflected in their daily musical interactions with their children. More importantly, parents’ musical experiences positively influenced their willingness to participate in musical activities, which lead to experiencing the joy of music.

That joy was obvious as another parent recounted her child's musical interests.

Parent B stated that her son liked to play the xylophone (refer to Table 16) with sheet music even though the child could not read the music:

[My child] likes to play music. He likes to play xylophone. He likes to display sheet music when he plays a xylophone. He can't read music but can figure out the song by the pictures [in the sheet music]. He plays [the xylophone] loudly and softly while singing.

(음악하고 같이 놀고 싶고, 실로폰 치는 걸 좋아해서요. 악보 놓고 실로폰 치는 걸 좋아해요. 악보는 못 보지만 악보를 좋아해서 노래를 그림보고 무슨 노래인지 알아요. 부르면서 치고 세게 치고 작게 치고...)

While Parent B was telling me about her child's favorite music activity, she grew more animated as she remembered her child's musical activities. She seemed to feel her son was a great little musician. (His behavior is an example that a young child can play with dynamic control!)

Several parents liked to dance to music with their children. Mother E, a play therapist, enjoyed dancing with her son. The following excerpt is from our interview:

Mother E: My child likes to dance. (춤추는 걸 좋아해요, 아이가.)

Researcher: Then, do you dance with him? (그럼, 같이 춤춰 주세요?)

Mother E: Yes. (네.)

Researcher: Wow, you are a great mom! Lots of mothers participate in music programs, but they said they feel shy about dancing together, maybe because we were not used to dancing in our culture when we grew up. (아, 좋은 엄마네요. 엄마들이 음악 프로그램을 많이들 해도, 우리가 어릴 때 자라는 문화가 춤추고 그런 문화가 아니라 그런지 쑥스럽다고 하더라고요, 같이 하는 게.)

Mother E: Yes. I like to dance. (네. 제가 원래 춤추는 걸 좋아해서요.)

Researcher: Oh, really? (아, 그러세요?)

Mother E: Yes, very much....My body doesn't move as I intend to, though.  
(네, 아주...몸은 잘 안 따라주지만.)

Researcher: Then, does your child like music activities? (그러면, 그런 음악활동 하는 거 애가 좋아하나요?)

Mother E: Yes, if he hears music, he prompts me to dance as I did before with him. (네, 음악 나오면 율동 같은 거 제가 했던 율동 꼭 쫓아와서 같이 하자고.)

Regrettably, while I was interviewing this mother (Parent E), her child fell asleep, so I missed seeing their dance demonstration.

There is, however, often a disparity between the activities the parents choose to do and the activities the children prefer. Table 19, based on data in Tables 13 and 16, allows a comparison of parents' responses regarding musical activities they do with their child and the child's favorite musical activity.

Table 19.

*Parents' Responses Regarding Musical Activities With Parents and Child's Favorite Musical Activity*

	Musical activities with parents	Child's favorite musical activity
Singing	20	11
Listening to music	16	0
Playing instruments	15	6
Dancing/Movement	13	6

As can be seen in Table 19, singing is the activity that most parents (20 of 22) named as a musical activity to do with their children and that 11 of them listed as the

child's favorite. Sixteen parents stated they listened to music as a musical activity (see Table 13), but, ironically, no one mentioned it as her child's favorite (see Table 16). This finding is the negative case that deviates from the pattern of children's favorite musical activities. From the interviews, I was under the impression that most parents played CDs to listen to music because it was an easy way to conduct a listening activity.

Unfortunately, parents played the CDs without an accompanying listening activity; therefore, no child selected listening to music as their favorite activity. In fact, various listening programs that are attractive and interesting to children do exist, but parents do not seem to know the methods. This negative case implies that parents need to learn the listening activities, and I will expand this topic in Chapter 5, Discussion section.

#### *Parents' Musical Background*

When I asked parents if they and their children liked music activities, all mothers answered that their children did like them. According to the mothers' interviews, all mothers except two liked music activities, and all fathers except four liked music. While I was reading each interview transcription, I noticed that parents' musical preferences and backgrounds seemed to affect the type and frequency of their children's music activities. I observed that if the mother was very excited about music activities, she reported that her child had a positive and active attitude toward them. When I interviewed the parents at their homes, they voluntarily provided information regarding their musical background. Some talked about their spouses' musical background. Also while reviewing the transcriptions, I noticed that many parents had learning experiences with musical instruments. In order to gather more accurate and detailed information about the parents' musical background, I called each participant for a follow-up telephone interview. All

Table 20.

*Parents' Musical Background*

Parent	Musical background
A	Mother finished Czerny Exercise No. 30 when she was in elementary school and played guitar for a year in college. Father took violin lessons for 3 years when he was in elementary school.
B	Mother took piano lessons from the time she was 5 years old until she graduated from middle school. She finished Czerny Exercise No. 40. She learned violin some when she was young. She earned bachelor's and master's degrees in art.
C	Parents had no musical background.
D	Mother learned piano from third to ninth grade and finished Czerny Exercise No. 50.
E	Mother learned piano up to Czerny Exercise No. 30.
F	Mother did not learn piano when she was young, so music was difficult for her. That is why she took piano lessons for a year when she was an adult. Father took piano lessons for 3 years when he was in elementary school and learned pan flute by himself.
G	Parents had no musical background.
H	Father played guitar from high school to college.
I	Mother took piano lessons up to Czerny Exercise No. 30 when she was young. Then, when she was pregnant with her second child, she took piano lessons for several months.
J	Mother took piano lessons for 6 years beginning when she was 5 and finished Czerny Exercise No. 40. She also took violin lessons for 6 years in elementary school and after that she played in an orchestra until college. She participated in church choral activities for 5 years after graduating from college. Father took piano lessons for 2 years in elementary school. He took cello lessons for 2 years when he was an adult. He has been playing guitar since his middle school years.
K	Parents had no musical background.
L	Mother took piano lessons for 6 years and finished Czerny Exercise No. 30 when she was in elementary school. Father took piano lessons for 6 years and finished Czerny Exercise No. 40 when he was in elementary school. Father played drum for 3 years when he was in high school and played guitar in college.
M	Mother took piano lessons up to Czerny Exercise No. 40 when she was young. She has been playing various Korean instruments such as jango, buk, and sogo since she was 5 years old. She graduated from art high school in dance and her college major was dance. Father graduated from the same high school and his college major was art. Father finished Czerny Exercise No. 30 and played violin for 2 years in elementary school.
N	Mother finished Czerny Exercise No. 40 in elementary school and father has been playing electric guitar since high school. Mother majored in art.

Table 20 (continued).

*Parents' Musical Background*

Parent	Musical background
O	Mother and father took piano lessons for 2 years in elementary school. Mother majored in art.
P	Mother took piano lessons up to Czerny Exercise No. 30 and father took piano lessons up to Czerny Exercise No. 40.
Q	Parents had no musical background.
R	Mother took piano lessons up to the middle of Czerny Exercise No. 40.
S	Mother has been playing jango and other traditional Korean instruments such as jango since elementary school. She took lessons in kayakum (Korean traditional stringed instrument) for 3 to 4 years. Mother majored in contemporary dance, and she was a dance instructor for 6 years. Father took piano lessons for 3 years and finished Czerny Exercise No. 30. Father plays recorder quite well.
T	Mother took piano lessons up to Czerny Exercise No. 40 and learned violin by herself when she was young.
U	Mother played autoharp for 2 months when she was in middle school.
V	Mother learned piano for a year. Because she used to be an elementary school teacher, she can provide piano accompaniment for children's songs.

*Note.* In South Korea at the time the parents of this study were children, it was common to use Czerny Exercise No. 30 and Czerny Exercise No. 40 as piano practice materials. It usually takes 3 to 4 years to finish Czerny Exercise No. 30 and 6 to 7 years to finish Czerny Exercise No. 40. After finishing Czerny Exercise No. 40, some instructors teach Czerny Exercise No. 50, which is a very high level in piano practice material. In South Korea, as in the United States, standard piano repertoire is studied along with Czerny and Hannon exercise books, depending on the students' level and teachers' preference. However, in general, people in South Korea use the Czerny levels as milestones to indicate their proficiency on piano.

parents responded positively to my call. Table 20 describes the parents' musical backgrounds; four parents (Parents C, G, K, and Q) had no musical background, but all others participated in instrument lessons or other musical activities when they were young. These parents' extensive musical background may have affected their decision to enroll their children in a music program.

Table 21.

*Musical Instruments That Parents Play(ed)*

Musical instrument	Mother	Father
Piano	13	6
Violin	3	2
Jango <sup>a</sup>	2	0
Buk <sup>b</sup>	2	0
Sogo <sup>c</sup>	2	0
Guitar	1	5
Kayakum <sup>d</sup>	1	0
Auto harp	1	0
Pan flute	0	1
Cello	0	1
Drum	0	1

<sup>a</sup> Jango is a traditional Korean drum that has two heads on the right and left. Two sticks are used for both hands.

<sup>b</sup> Buk is a traditional Korean drum and one stick is used for each hand.

<sup>c</sup> Sogo is a traditional Korean hand drum.

<sup>d</sup> Kayakum is a traditional Korean stringed instrument. Fingers are used to play this instrument.

From Table 20, I created Table 21, providing the information about musical instruments that the parents play(ed). It is interesting that more than half (13) of the mothers in the study took piano lessons, mostly at young ages, and six fathers took piano lessons. This indicates that learning piano was the most common trend in these parents' generation if they were above a middle-level income.

As a music educator, this information inspires me to teach parents to play various musical instruments so they can use not only piano but also other musical instruments, including percussion. Such instruction could further enrich the families' musical life. I will explore this idea in Chapter 5, Discussion section.

*Factors That Affect Musical Activities*

*Contribution to Musical Activities*

When I asked what factors contribute to parents' musical interactions with their children, eight parents answered "nothing special," whereas others mentioned the fathers' support; the parents' capacity to play instruments; playing CDs; the grandparents' support; having musical instruments at home, parent's ability to dance, and parent's affinity for concerts and musicals. Table 22 provides data about contributing factors.

Table 22.

*Factors That Contribute to Musical Activities*

Factor	Frequency
Nothing special	8
Father's support	5
Parent's capacity to play instruments	3
Playing CDs	2
Grandparent's support	2
Have musical instruments at home	1
Parent's ability to dance	1
Parent's affinity for concerts and musicals	1

Four parents (Parents D, N, P, U, and V) reported that the father's support was an important factor contributing to musical activities for children. Elaborating on this, Parent U said, "My husband had lots of information regarding early childhood. He has much interest and he gets information from others. But, because he can't do something [for our child] directly, he talks to me about it a lot." ("애 아빠가 유아에 대한 정보를 많이 알고 있어요. 관심이 많고 사람들에게 많이 들어와요. 그런데, 직접적으로 해줄 수 없으니까 저한테 얘기를 많이 하죠.") Parent N, who was proud of her husband's guitar playing, said, "My husband plays guitar. It's not a classical guitar but an electric guitar. Anyhow, because he likes to play guitar, he often plays guitar [for his child]." ("애 아빠는 기타를 쳐요. 클래식 기타는 아니고 전자기타를 치는데 어쨌든 아빠가 기타를 좋아하니까 그런 모습을 많이 보여줘요.") Either providing information or playing an instrument can be the father's support, and these mothers seemed happy to have a supportive husband with regard to musical activities.

As Table 22 indicates, parents' capacity to play instruments was one of the factors contributing to the families' musical activities. Although just a few (3 of 22) parents specifically mentioned this, it seemed that parents' capacity to play instruments was a very important factor in families' musical activities. As described in Table 20, many of the parents of this study were able to play musical instruments, and when viewed in conjunction with family reports of environment and activity level, it appears this fact may affect their families' musical lives.

It is interesting to see that one of the factors contributing to musical activity was grandparent's support. Parent D, who finished Czerny Exercise No. 50 (see Table 20), said with pride about her parents, "My parents live right across from our apartment. They

are very supportive about my children’s education....They advised me to get piano lessons for my child because she [my child] likes piano.” (“저희 친정 부모님이 앞 동에 사시거든요. 근데, 아이들 교육하고 그런 거에 대해서 굉장히 긍정적으로 도움이 되시거든요...아이가 피아노를 좋아하니까 피아노를 가르쳐라 이런 조언 등을 해주시죠.”) Another indication of the grandparents’ support for music education is that Parent D finished Czerny Exercise No. 50 while still in elementary school, perhaps thanks to her own parents’ participation and encouragement.

### *Hindrance of Musical Activities*

When I asked what factor hindered the parents’ musical interaction with their children, more than half the parents (16) said “nothing special,” but others mentioned the apartment environment, phone and television noises, visitors, living with grandparents, and presence of baby. Table 23 provides this information.

Table 23.

### *Factors That Hinder Musical Activities*

Factor	Frequency
Nothing special	16
Apartment environment	2
Phone and television noises	1
Visitors	1
Living with grandparents	1
Presence of baby	1

Parent M brought up a limitation of living in an apartment, saying, “Although my children get excited and play the instruments, they have restrictions due to the noise—especially at night—in an apartment environment.” (“아파트라는 점이 아무래도 애들은 신나서 두들기는데 시끄럽다 안 된다 특히 밤에는 못하게 되고 환경적인 요소가 제일 크죠.”) Neighbors’ complaints are an issue for some parents, as Parent T mentioned: “One day, [my child] played a drum and [the neighbor] complained about the loud noise. She asked what on earth we were doing.” (“하루는 북을 쳤는데 시끄럽다고 전화로 얘길 하더군요. 도대체 뭐 하나고...”)

Although only these two parents pointed to the apartment environment as a hindrance to children’s musical activity, I think it is possible that more parents would agree. Many people live in apartments in the Seoul metropolitan area due to the limited urban area and ease of management, and all the participants’ and their families lived in apartments. If they lived in a separate, free-standing house with space between neighbors, their musical activities likely could be more active and varied. In this regard, I regret the realities of the apartment environment for young children.

### *Musical Home Environment*

The parents characterized their musical home environment as including musical instruments, toy instruments, CDs, DVDs, and books related to music. When I visited their homes, they showed the children’s rooms or music room to me and explained what they used to create a musical environment.

Regarding musical instruments, I provided a list in the questionnaire the parent received before I began our interview. This was intended to help them recall their musical instruments. I also provided a blank space for parents to add any instruments I did not

include in the list. Two parents did not interview at their homes but at their friends' homes due to their parents-in-law's presence, so I could not observe those families' home environments.

Tables 24 and 25 portray the variety of instruments within the home musical environment. Table 24 lists the families and the instruments they had at home, indicating totals per household; Table 25 provides the names of the different instruments and the totals of each when the families are considered as a group. For instance, many families had rhythm instruments such as a xylophone (16), shakers (15), castanets (14), tambourine (14), rhythm sticks (12), and triangle (10). Nine homes had keyboards and three had pianos. It is interesting to see that only 3 families had pianos, although 13 mothers and 6 fathers had taken piano lessons, as Table 21 indicates. Perhaps due to the space limitation of an apartment and the expensive price of a piano, 9 families had a keyboard instead of a piano. It is notable that some families had various instruments such as violin, ocarina, cello, guitar, touch bells, guiro, melodian, recordian, children's handbells, jango, kazoo, and recorder.

All families had CDs with children's songs, English songs, and/or classical music, some accompanied by storybooks. Some families had DVDs. Most families had lots of books in their living rooms or bedrooms, but there were just a few music-related books. Most of the families' books were children's storybooks or picture books. Some had workbooks provided by the music programs that the families attended. Some had piano books that the parents had used when they took piano lessons as children.

Table 24.

*Musical Instruments the Families Have at Their Homes*

Family	XP	SK	CN	TA	RS	TR	KB	GD	HD	SG	PN	VL	Other	Total
A	X	X	X	X		X								5
B	X	X	X		X			X						5
C		X					X			X				3
D	X		X	X	X	X	X						OR	7
E	X	X						X						3
F		X	X	X	X	X	X			X				7
G	X		X	X	X	X	X							6
H	X	X	X	X	X				X					6
I														0
J	X							X				X	CL, GT	5
K	X	X	X	X			X							5
L		X	X	X				X	X				TB, GU	7
M	X	X	X	X	X	X				X	X			8
N														0
O	X	X	X	X	X	X								6
P	X	X					X		X				ML, RC	6
Q	X	X	X	X	X	X	X	X						8
R		X			X							X	CH	4
S	X			X	X	X	X			X			JG	7
T	X	X	X	X	X	X		X	X		X	X	KZ	11
U	X	X	X	X				X						5
V	X		X	X	X	X	X						RC	7
Total	16	15	14	14	12	10	9	7	4	4	3	2		

*Note.* XP = xylophone; SK = shakers; CN = castanets; TA = tambourine; RS = rhythm sticks; TR = triangle; KB = keyboard; GD = gathering drum; HD = hand drum; SG = sogo; PN = piano; VL = violin; OR = ocarina; CL = cello; GT = guitar; TB = touch bells; GU = guiro; ML = melodian; RC = recordian; CH = children's handbells; JG = jango; KZ = kazoo; RC = recorder.

Table 25.

*Musical Instruments and Totals in All Families' Homes*

Musical instruments	Total
Xylophone <sup>a</sup>	16
Shakers	15
Castanets	14
Tambourine	14
Rhythm sticks	12
Triangle	10
Keyboard	9
Gathering drum	7
Hand drum	4
Sogo	4
Piano	3
Violin	2
Other <sup>b</sup>	1 of each instrument

<sup>a</sup>This indicates a little xylophone that is designed for young children, not a formal xylophone.

<sup>b</sup>Ocarina, cello, touch bells, guiro, melodian, recordian, children's handbells, jango, kazoo, recorder.

## Parents' Needs for Music Education

To me, the most interesting of my four research questions was the last one: *What do parents need to facilitate their children's music education?* Through the analysis, I noticed that parents had desires for learning not only for their children but also for themselves. The following are subquestions of the fourth research question of this study:

1. *What techniques or skills do parents want to use to enhance music education for their children?*
2. *What do parents need to learn to help them teach music to their children (resources, individual lessons, library access, concerts, workshops, lectures, etc.)?*
3. *What are the parents' experiences and desires regarding parent education in music for their children?*
4. *What do parents think about the necessity of parent education with regard to teaching music to children?*

From these subquestions, I developed four areas within this section: musical skills parents want to use, parents' needs regarding children's music education, parents' experiences and desires regarding parent education, and the necessity of parent education in teaching music to children.

### *Musical Skills Parents Want to Use*

Four main themes emerged from the parents' responses when I asked what skills they want to use when they interact with their child musically: *playing instruments* (21), *singing* (17), *listening to music* (16), and *movement/dancing* (15). Some parents' answers involved other skills, such as expressing their feelings with art while listening to music.

Table 26 summarizes parents' responses regarding their practices and desires for musical skills for interacting with their children. I previously described parents' practices for musical skills and summarized family musical activities in Table 13, *Practices of Musical Interactions* subsection. By incorporating parents' practices and desires for musical skills for interacting with their children, I created Table 26, which allows a comparison of those practices with their desires for additional learning.

It is notable that 21 of 22 parents answered that they desired to play musical instruments in order to interact with their children musically. Fifteen parents already had that skill, and most parents expressed their willingness to learn. Parent Q wistfully relayed her desire to play musical instruments for her children:

If I played piano, cello, or violin, I would have played for my child. But I can't play any of them, so I feel regret. So I would like to let my two children play at least one musical instrument, so they can release their stresses and become parents who raise their children in better ways in the future.

(제가 피아노라던가 첼로나 바이올린 같은 거를 사용할 줄 알면 우리 아이한테 많이 들려주겠죠. 근데 저는 전혀 그런 거를 전혀 못하니까 너무 안타깝고. 그래서, 밖으로 데리고 다니면서 너는 이렇게 해서 나중에 생활하는데 스트레스 해소도 할 겸 아니면 니 아이 키울 때 많이 도움이 될 거다 해서, 저는 우리 애들 둘한테 악기 하나씩은 꼭 다루게 하고 싶어요.)

According to the above excerpt, Parent Q wants to compensate for her inability to play instruments and implies that it has had a negative effect on her parenting skills. By her own report, as seen in Table 20, Parent Q had no musical background. Possibly, her feelings of regret were behind her wish for her child to play musical instruments.

Table 26.

*Parents' Practices (P) and Desires (D) for Musical Skills for Interacting With Their Children*

Parent	Singing		Listening to music		Playing instrument		Movement /dancing		Other desires/comments
	P	D	P	D	P	D	P	D	
A	x	x	x	x	x	x	x	x	
B	x		x	x	x	x		x	Expressing with art while listening to music
C		x	x	x		x			Mother does not like dancing
D	x	x	x	x	x	x	x	x	Expressing with art while listening to music
E	x	x	x		x	x	x	x	
F	x		x		x	x	x		Going to concerts with my child
G	x	x	x	x		x		x	Artistic expression while listening to music
H	x	x	x	x		x	x	x	Changing my child's personality with music
I	x	x				x		x	
J	x	x	x	x	x	x			Piano accompaniment
K	x		x			x			Having much knowledge about music Talking about the story to my child Playing piano for my child
L	x		x		x				Time for providing musical stimulation
M	x	x		x	x	x	x	x	
N			x	x		x	x	x	Not interested in singing
O	x	x	x	x		x		x	Want to sing with my piano accompaniment
P	x	x	x	x	x	x	x	x	Want to play piano to accompany my child's singing
Q	x	x	x		x	x	x	x	Wish I could play piano, violin, cello
R	x	x		x	x	x	x	x	Want to learn violin and to play with my child
S	x	x		x	x	x	x	x	Would like to be able to read music
T	x	x		x	x	x			Not interested in movement/dancing
U	x	x		x	x	x	x		Piano accompaniment
V	x	x	x	x	x	x	x	x	Going to concerts with my child, piano accompaniment
Total	20	17	16	16	15	21	13	15	

As Table 26 indicates, seven mothers (Parents J, K, O, P, Q, U, and V) expressed a desire to provide piano accompaniment when they sing with their children or when their children sing alone. Because these mothers specifically mentioned piano accompaniment, I reviewed their data as well as the findings for Research Question 3. As Table 20 summarizes, four of the seven mothers (Parents J, O, P, and V) had taken piano lessons when they were young and seemed to miss them; three others (Parents K, Q, and U) regretted that they had not had a chance to take piano lessons. None of these seven families had a piano at home (see Table 24), a fact that seemed to deepen the desire of all these mothers, especially those who were able to play piano, to provide piano accompaniment for their children.

One representative comment is that of Parent U, who said that she wanted to play piano but had neither piano skills nor a piano at home:

Parent U: Yes, I would like to play piano and let my child listen to the piano sound, but I don't have a piano at home...but anyhow I can buy a piano, but I can't play it because I don't have the skills. I should learn how to play piano. (네, 피아노를 제가 쳐서 애한테 피아노 소리를 듣게 해주고 싶은데 물론 우리 집에 피아노도 없지만, 그건 사면 되지만, 피아노를 칠 수 없기 때문에 못 치기 때문에 피아노 치는 법을 배워야 되는데...)

Researcher: Do you want to learn [how to play piano]? (배우고 싶어요?)

Parent U: [Yes, but] I don't know where I can learn. ([네, 그러나] 어디서 배워야 할지...)

Researcher: Then, do you want to have piano lessons for parents? (그럼, 부모를 위한 피아노 레슨 같은 것도 앞으로 있으면 좋겠군요?)

Parent U: Yes, I'd like to have them. (네, 그런 게 있으면 좋겠어요.)

I wondered why these parents mentioned piano skills and noticed that many mothers who participated in this study took piano lessons when they were young. It may

be that piano is familiar to these mothers. This parental practice should be addressed in a parent education program in music; for this reason, I discuss this topic in Chapter 5.

It is interesting to see that three parents (Parents B, D, and G) remarked that they wanted to create artistic work while listening to music with their children. Parent G articulated her wish to draw while listening, saying, “If I could express [my feelings] with drawing while listening, it would be nice.” (“음악을 들으면서 그림으로 표현하는 거 하면은 좋을 것 같아요.”) Parent D enthusiastically stated her interest in creating art with her second child, and she shared her first child’s experience of artistic work with music:

[I hope] we can express feelings with colors while listening to music or we can create art work [while listening] because we have some room at home. Nowadays, my first child makes a book while he listens to music or if he gets an idea. When we listen to sad music, we make up a story about it and then we make it into a book. I wish we had that kind of program.

(집에서는 아무래도 공간이 있으니까 음악을 들으면서 그걸 자기가 색깔로 감정을 나타낸다던가, 아니면 그걸 뭘로 만든다던가, 아니면 저희 큰애가 요즘 하는 게 뭐냐면 음악을 듣거나 자기가 뭔가 생각이 나면 그걸 책으로 만들어요. 뭐 슬픈 음악을 들으면 그림 그거에 대한 이야기를 만들어서 책으로 만들거든요. 그런 게 좀 있었으면 좋겠어요.)

I wondered if these mothers’ college majors or previous experiences related to their desire for artistic expression while listening to music; consequently, I looked at their completed questionnaires and interview transcriptions (refer to Appendix F, Family Profiles). Parent B’s major was art and she designed home interiors. She took piano lessons up to Czerny Exercise No. 40 and violin lessons for 2 years (see Table 20). Parent D’s major was literature information and she was a librarian. She finished Czerny Exercise No. 50 when she was young (see Table 20). Her child was attending an integrated music and art program in addition to the main music program. Parent G had

been a home-visit teacher for young children for 5 years. Her child attended an art program as well as the music program. It may be that because these three mothers were interested in art, they already had some previous experiences regarding art activities for young children. Perhaps these mothers thought of an integrated activity such as creating art while listening to music precisely because they were attending music programs with their children after experiencing art for themselves. This example illustrates that previous experiences are very important in education and that they can be linked to another subject as an integrated learning experience, a desirable outcome.

Parents' personal dislikes were reflected in their daily musical activities. Parent C distanced herself from movement/dancing: "My child seems to like dancing, but I don't." ("애는 춤추는 것을 좋아하는 것 같은데 나는 별로 안 좋아해서.") As Table 26 shows, this parent did not indicate a practice of or desire for movement/dancing. Parent T also stated that she was not interested in movement/dancing:

Parent T: I have a hard time doing any kind of dance movement [with my child]. (저는 율동 같은 건, 동작 같은 건 잘 안 해 주게 되더라고요.)

Researcher: Then, if you can, would you like to try? (그럼, 그거 할 수 있으시면 하고 싶으세요?)

Parent T: No, I don't think it's that important. (아뇨, 전 그냥 크게 뭐 중요하지 않은 것 같아서.)

Another example of parent dislikes was more unexpected. According to her responses, Parent N did not want to sing with her child in daily life, although she wanted to interact with her child using other activities such as listening to music, movement /dancing, and playing instruments. As Table 26 indicates, Parent N was the only parent who did not express a practice of and desire for singing. Because this was an

unusual answer and differed from the other responses, constituting a negative case in qualitative data analysis, I asked Parent N why she did not want to sing with her child.

The following is an excerpt from the interview:

Researcher: Why don't you like to sing? (노래하기는 왜 싫으세요?)

Parent N: Well...it's kind of bothersome to me. I think the attitude (trait) of the mother matters. (음...그냥 뭐 제가 귀찮은 것도 있고, 그니까 그거엔 엄마의 취향도 있는 것 같아요.)

Researcher: So, you don't enjoy singing? (그니까, 엄마가 노래하는 걸 즐겨 부르진 않나요?)

Parent N: No. I like listening to music...For example, I feel myself releasing stress when I dance with my child. (네. 듣는 걸 좋아하지... 그니까 예를 들어서 춤추고 이러는 거는 저도 애랑 그러고 나면 조금 뭔가 스트레스 해소가 되는 게 있어요.)

This mother liked listening and dancing but not singing, and she said this was her preference when choosing activities with her child. Although I visited her house as a researcher and interviewer, I was tempted, as a music educator, to explain the importance of singing with her child. I did just that and she appeared to understand my explanation.

It seems unfair to deny a child a chance to interact with singing or dancing or other activities merely because his or her mother does not like them. This issue can be addressed as part of the rationale for teaching parents about music education.

Parent L was the only mother of 22 who did not say that she wanted to learn musical skills (see Table 26). Instead, she stressed the importance of having time to provide musical stimulation and of a parent's attitude toward making music available. When I asked what techniques or skills she needs to interact with her child musically, she answered:

I don't think I need to have [the musical skills]—I think providing musical stimulation to the child is more important. Instead of teaching certain [musical] skills, trying to play music, or children' songs to entertain the child is more important.

(딱히 그런 건 없는 것 같아요. 그냥 단지 아이한테 음악적인 자극을 줄 기회를 엄마가 제공해줄 시간적인 여유 이런 게 좀 많이 더 중요한 것 같아요. 특별히 기술이나 이런 것 보다는 그냥 아이에게 음악 틀어줘야지 동요 틀어줘야지, 아이가 심심하지 않게 뭔가 해줘야지, 그런 자세가 더 중요한 것 같아요.)

This response was very different from the other 21 mothers' answers regarding musical skills, so as a negative case, I looked at the parent's information from the preliminary interview notes, the written questionnaire, and interview transcription. Additionally, I conducted a follow-up telephone interview to understand the reason for her reply. As a result, I noticed that Parent L was a play therapist and that she considered music activities as a form of play (refer to Appendix F, Family Profiles). This supplemental information explained why she gave an unusual response in terms of musical skills. Rather than musical skills or techniques, she valued a parent's attitude and willingness to provide a musical environment. During the follow-up interview, she said that although she took piano lessons for 6 years when she was elementary school age, she really hated playing piano. She added that she and her husband liked to dance with music, so at home they dance with their child. After I finished the follow-up interview with Parent L and after reviewing all her data, I understood why she did not feel a need to learn additional musical techniques for her child and why her response was different from those of other parents. This example implies that parents' college majors, occupations, learning experiences, and preferences may affect their perspectives on music education because their background influences their experiences and realities.

### *Parents' Needs Regarding Children's Music Education*

To discover what parents need to help their child learn about music, I repeated a question during the interview that I had asked the parents in the written questionnaire before interviews began. These multiple sources of data help to establish data triangulation, which strengthens the trustworthiness of this study. To facilitate parents' thoughts and to save time, six items were given in the questionnaire as examples. The six items were "read appropriate books or other materials," "take private lessons," "go to the library," "go to concerts," "attend workshops," and "attend lectures." Table 27 presents each parent's response regarding these items, as well as any additional thoughts.

As Table 27 indicates, *read appropriate books or other materials* (19) and *go to concerts* (19) were parents' most frequent responses. They mentioned two related issues: preparation for future knowledge and feelings of regret for not being allowed to take a child to a concert. Of 22 parents, 19 remarked that they should have knowledge of music through reading so that they can convey that knowledge to their children. Parent U, who previously had taught English in a middle school, discussed the need for reading, saying "I think I should learn the part that I don't know well in music through books and other materials so that I can talk to my child." ("음악을 잘 모르는 부분을 책이나 자료를 통해서 배워야 할 거 같아요, 애에게 말해 줄 수 있도록.") On a related note, Parent L, who is a play therapist, gave this reason for reading: "My child will ask me lots of things when she enters school in the future, and I should be able to answer when my child asks. To help my knowledge, having some reference books would be nice." ("나중에 아이가 학교 들어가서 여러 가지 엄마한테 물어볼 텐데, 그때 모르면 안 되잖아요. 좀 도움이 되기 위해 엄마도 어떤 참고서적이 있으면 좋을 것 같아요.")

Table 27.

*Parents' Responses Regarding What They Need to Help Their Child Learn About Music*

Parent	Read books or other materials	Go to concerts	Take private lessons	Attend workshop	Attend lectures	Go to the library	Other
A	X	X		X			
B		X	X				
C		X	X				
D	X	X		X	X	X	How to play musical instruments
E	X	X				X	
F	X	X	X		X		Enjoy music with my child
G	X		X	X			
H	X	X			X	X	
I	X	X	X				
J	X		X	X			
K	X	X	X				
L	X	X					Music class for infants
M		X			X		
N	X	X					
O	X	X		X			
P	X		X		X		Attend an educational institute
Q	X	X	X	X	X		
R	X	X		X			
S	X	X	X	X	X	X	
T	X	X		X		X	
U	X	X	X				
V	X	X	X				
Total	19	19	12	9	7	5	

The future also concerned Parent N, who said that she would lack knowledge later when her child grows up, so she felt that she needed to keep reading. These mothers wanted to prepare for the years ahead when their children will have accumulated more knowledge.

Most parents (19 of 22) also expressed their desire to go to concerts with their children (see Table 27). Many parents said it was regrettable that their children were not allowed to attend, because they wanted to take their young children and experience the concert with them. Parent B was disappointed she could not take her child to concerts, saying, “My child isn’t allowed to enter [a concert], so I go with my husband.” (“애기는 지금 못 들어가서 애 아빠랑만 가죠.”) Parent V also expressed the desire to go to concerts with her child, stating, “I want to go to concerts with my child when she gets older.” (“좀 더 크면 음악회도 같이 다니고 싶어요.”)

According to Parent I, going to concerts with her child is good for musical play because she can enjoy music with her child through the concert. Likewise, Parent M said going to a concert is great because it “enhances quality of life.” These parents’ willingness suggests that musicians and music educators should develop children’s concerts for children’s happiness and enrichment.

#### *Parents’ Experiences and Desires Regarding Parent Education*

In this section, I described parents’ desire for their own music education as well as their experiences and desires for workshops or lectures. I used the questionnaire and interviews to determine parents’ desires; both methods were useful in finding parents’ perceptions.

### *Parents' Desires for Their Own Music Education*

In order to discover, in detail, the learning methods parents would want to use if they had the opportunity, parents were asked to fill out the written questionnaire (Appendix D) that I provided before interviews began. The questionnaire included 16 items to help parents organize their thoughts and blank space for writing additional items. Table 28 provides information about parents' desires for their own music education, extending their responses to the 6 previous questionnaire items (see Table 27), and thus offering more detail. According to Table 28, the parents' five most frequent responses were *how to interact musically* (19); *classical music for music appreciation* (14); *instrument lessons* (14); *lecture about child development* (14); and *Korean children's folk songs* (10).

It is interesting that parents' desires for learning vary so greatly. There were 15 items, and parents could choose as many as applied. The number of parent responses ranged from 2 (Parent B) to 13 items (Parent Q). This range illustrates the multiple realities of parents' desires and perspectives. I was curious about the five mothers who chose the greatest number of items: Parent Q (13), Parent M (12), Parent L (11), Parent O (11), and Parent V (10). I wondered about their characteristics and backgrounds, so I looked at my notes and data (see Appendix F). Parent L, a play therapist, attended three music programs with her child. Parent M, a dancer, attended two music programs with her child. Similarly, Parent O, an art major in college, attended two music programs with her child. Yet another, Parent Q, attended two music programs with her child and was a homemaker. Parent V, a former elementary school teacher, attended one music

Table 28.

*Parents' Desires for Their Own Music Education*

Parent	IM	CA	IL	LC	KF	CM	CB	CE	MS	CS	RM	HF	MT	VL	LD	Total
A	X	X		X												3
B	X			X												2
C	X			X	X				X							4
D	X		X	X			X			X		X				6
E					X	X	X		X	X						5
F	X		X	X												3
G	X	X		X								X				4
H	X	X	X	X				X						X		6
I	X	X	X	X	X				X				X			7
J	X	X	X	X		X										5
K	X	X			X			X								4
L	X	X	X	X	X	X	X	X	X		X	X				11
M	X	X	X		X	X	X	X	X	X	X		X	X		12
N			X					X							X	3
O	X	X	X	X	X	X	X	X	X	X		X				11
P	X		X			X	X				X		X	X		7
Q	X	X	X	X	X	X	X	X	X	X	X		X		X	13
R	X	X			X	X				X						5
S		X	X	X							X	X				5
T	X	X		X												3
U	X		X								X	X				4
V	X	X	X		X	X	X	X	X	X	X					10
Total	19	14	14	14	10	9	8	8	8	7	7	6	4	3	2	

*Note.* IM = how to interact musically; CA = classical music for music appreciation; IL = instrument lessons; LC = lecture about child development; KF = Korean children's folk song; CM = children's movement; CB = children's music books and materials; CE = children's songs in English; MS = multicultural children's songs; CS = children's songs; RM = how to read music; HF = how to find children's music resources on the Internet; MT = music theory; VL = voice lesson; LD = learn how to dance.

program with her child. This information suggested to me that most of these mothers had professional occupations. Also, as I recalled the interviews with them and reread the transcripts and my journal entries, I realized that these five mothers showed great willingness to learn more about music education and to support their children.

It is notable that 19 mothers desired to learn “how to interact musically.” Parent Q stressed this, saying, “I think that how to interact musically with my child is most important.” (“아이와의 음악적 상호작용에 대해 배우는 것이 가장 중요한 것 같아요.”) When I asked the reason, she answered, “To me, the goal of learning is to educate my child, so it should be interactive. It shouldn’t be one-way learning just for me.” (“아이교육을 하려고 제가 배우는 건데 상호작용이 되어야지 혼자 일방적으로 하면 안되지 않아요?”)

In the interview, many parents stated that there was no parent education program that dealt with music education, although they would be willing to attend specific classes, as Table 28 indicates. This illustrates the necessity of parent education program in music learning.

#### *Parents’ Experiences and Desires Regarding Workshops or Lectures*

In the interview, I asked the parents if they had attended workshops or lectures aimed at educating parents about their children’s music education. Also, I asked them if they wanted to attend workshops or lectures in the future. Table 29 describes parents’ practices and desires regarding attendance at workshops or lectures about music education.

As indicated in Table 29, only 7 parents had attended workshops or lectures about music education. The rest had no opportunity and no information about parent education

in music. All but one of the parents was willing to attend workshops or lectures for parent education in music programs. These parents' willingness to receive parent education led naturally to my discovery of why they wanted to learn, which is addressed in the next section of this study.

Table 29.

*Parents' Experiences and Desires Regarding Attendance at Workshops or Lectures About Music Education*

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Parents' Experiences:

- Fifteen parents had not attended workshops or lectures about music education for their children because they had no chance to attend or had no information about the events.
- Seven parents attended workshops or lectures of music education for their children. One of the 7 participated in a class for pregnant mothers, which was not specific to music education but did include the selection of music within general education for pregnant mothers. The parents who attended workshops or lectures said that they were helpful for them to guide their children's music learning.

Parents' Desires:

- Twenty-one parents wanted to attend future workshops or lectures about music education for their children. However, 4 of the 21 said that they would attend only if the conditions met their criteria: if a babysitter was available (2); if her child wanted to learn about music activities (1); if it was a lecture and not a workshop (1).
  - One parent, a play therapist, did not want to attend workshops or lectures; she said that she already knew how to teach music to her child and how to interact with her child.
-

### *Necessity of Parent Education in Teaching Music to Children*

As the final question of the interview, I asked what the parents thought about the need for parents to learn how to teach music to children. Twenty-one parents answered that parent education in teaching music to children is necessary. I asked these parents why parent education is needed, and I also asked the one parent who answered otherwise why it is not needed. Four themes emerged in parents' responses to the reasons for parent education: (a) *to answer questions*; (b) *to improve education*; (c) *to do activities together*; and (d) *to increase parents' learning*. Table 30 displays parents' responses regarding the reasons for parent education.

The first theme that emerged was *to answer questions*, which seemed to be a straightforward reply. Twelve parents answered that they should have knowledge in order to convey that knowledge to their children, especially in response to questions. Parent C expressed her concern that she might be unable to answer her child's questions, saying, "My child may ask me about things she doesn't know, and if I don't know...It would be nice if I have knowledge to some extent and answer and explain, but if I don't know, I would be [embarrassed]." ("아이가 또 모르는 거 물어볼 수도 있는데 너무 또 모르면은...어느 정도 알아서 이렇게 좀 대답도 해주고 설명도 해주면 좋을 것 같은데, 너무 모르면 좀 그렇죠.") Similarly, Parent D stressed that parents should have knowledge to "answer their children's questions so that they can discuss the topic with the child sufficiently." ("아이가 뭔가를 물어봤을 때, 거기에 대해 충분히 대화해 주려면 엄마가 뭔가를 다 알아야 한다고 생각해요.")

Table 30.

*Parents' Responses Regarding the Reasons for Parent Education*

Parent	To answer questions	To improve education	To do activities together	To increase parents' learning
A				X
B			X	X
C	X			
D	X			
E				
F	X	X	X	
G		X	X	
H		X		X
I		X	X	
J	X	X	X	
K		X	X	
L	X	X		
M		X		
N	X			X
O	X			
P	X			
Q		X		
R		X		X
S	X	X		
T	X	X		
U	X			
V	X		X	
Total	12	12	7	5

The parents whose responses belonged to this first category appeared to be worried about not being prepared for their children's future questions. They may see good mothers as teachers and supporters of their children's learning.

The second theme that emerged was *to improve education*. Twelve parents said that they needed parent education in music to better understand and to provide better guidance for their children so their children could benefit more from music education. Parent F stated that she needed parent education "to better understand my child's music activities" ("아이의 음악활동을 좀더 잘 이해하기 위해서"); Parent G remarked that because she was not an expert, she needed experts' help in order to coach her child. According to Parent I, knowledge alone is not enough and hands-on education is necessary to educate children correctly. The following is an excerpt from our interview:

Parent I: For all types of education for children, knowledge is not all that counts, but hands-on education is necessary....I think I should keep studying music for that reason. (모든 자녀교육에 대한 것은 알고 있는 것만으론 안 되더라구요. 구체적인 교육이 필요하다고 봐요. 음악도 그런 점에 있어서 계속해서 공부를 해야 할 것 같아요.)

Researcher: If you don't keep studying and don't undertake hands-on education, how would that affect or be a problem? (계속 공부를 하지 않고 구체적인 교육을 부모가 받지 않으면 어떤 점에서 안 좋을 것 같아요?)

Parent I: It wouldn't be a proper education. (바른 교육이 안되겠죠.)

Parent S also stated that "mothers should be semiprofessional to teach music to their children." ("엄마도 음악을 가르치려면 준 프로는 되야지.") This mother wanted to be an expert teacher for her child, and her statement implies the necessity of parent education in music.

The parents whose answers belonged to this second category seemed to have the desire to be a good coach, teacher, or supporter of their children in order to educate them correctly.

The third theme was *to do activities together*. The responses of seven parents fit this theme. These parents wanted to have the same music experiences as their children in order to know and feel the same as their children. These mothers seemed to consider parent education to be more for emotional bonding and a closer relationship with their children than for education. Parent B described her needs for learning music, saying, “I can breathe with my children through music.” (“음악을 통해서 아이들과 호흡할 수 있구요.”) This parent, who interacted with her children through musical activities, used the word *breathe* to imply that they interact well musically. Parent F stressed taking private lessons for herself, saying, “I will be able to have empathy with my child through learning piano.” (“피아노 레슨을 받아서 피아노를 칠 수 있어야지 아이와 공감대가 형성될 것 같구요.”) Parent V hoped to play with her child through singing and emphasized learning for herself. The following is an excerpt from the interview:

If parents have enough knowledge, they wouldn't force their children [to practice or do something]. If mom knows very well, she wouldn't force her child...I'd like to play with my child. While playing together, I would be able to sing to her if I know at least a song.

(부모가 잘 알면, 아이한테 막 시키지 않을 테니까요. 엄마가 정말 잘 알면, 그걸 막 애한테만 하는 게 아니고...같이 놀고 싶은 거죠. 같이 놀면서, 노래, 하다못해 노래 한 곡도 내가 알아야 불러줄 수 있는 거고.)

This mother expressed her willingness to interact musically with her child, but to do so, she underscored her need to know relevant musical activities such as children's songs.

The parents whose responses belonged to the third category had a desire to be one with their children through musical activities, and they said in order to do so, they needed parent education. They wanted to breathe, to have empathy, and to engage in musical play with their children. They seemed to want to be good friends with their children, at the same level with the same experiences, rather than to be good teachers for their children.

The last theme that emerged was *to increase parents' learning*. Five parents were included in this category, as can be seen in Table 30. These parents' reasons for parent education include a focus on their children but also the parents' need for learning. They conveyed that they needed foundational education from experts for their own music learning. Parent H described her willingness to learn, saying, "I should know and also I want to know for myself." ("저도 좀 알아야 되니까, 저도 또 알고 싶고 하니까.") Parent N commented that she wanted to learn not only to answer her child's questions but also to educate herself, saying, "I am also interested in learning for myself. I think it will help me become more cultured as well." ("저도 관심이 있으니까 자신의 교양에도 도움이 된다고 생각하고요.") According to Parent R, the benefits of parent education are twofold: better education for her child and additional learning for herself. These parents' responses suggest that parent education in music education is necessary not only for children's benefit but also for parents' growth and happiness, which is desirable as well.

### Summary

The purpose of this study was to explore South Korean parents' understanding of and desires for music education for their children. To achieve this purpose, I focused on parents' goals, knowledge, practices, and needs as my research questions.

Four themes emerged regarding parents' goals for their children's participation in music programs: (a) *facilitation of child's development*, (b) *enrichment of child's life*, (c) *preparation for future learning*, and (d) *play through music*. Parents described the music programs according to the activities they observed or experienced; however, they did not show deeper knowledge about the philosophy or history of the music programs. During the interview, parents spontaneously addressed issues in music programs such as criteria for choosing a music program, the importance of the teacher, class size and quality education, feeling of boredom, child's style and music program, open trial class, and willingness to remain with one program. Families' primary musical activities were singing, listening to music, playing instruments, and dancing/movement, although listening to music was not included as children's favorite activity. Musical practices varied depending on family context and parents' musical background, thus I applied both contextualization and negative case analysis in this study. Parents expressed their desire to learn musical skills and knowledge for their children as well as for themselves. Most parents stated that they wanted to learn how to interact musically. They remarked that parent education is necessary in teaching music to their children, and four themes emerged as the reasons: (a) *to answer questions*, (b) *to improve education*, (c) *to do activities together*, (d) *to increase parents' learning*. The findings of this study imply the necessity of education for parents of young children regarding children's musical development and developmentally appropriate practice in music education. I created a master outline for findings of this study and provide it in Appendix G.

## CHAPTER 5 DISCUSSION AND IMPLICATIONS

Bolstered by my enthusiasm for this study, I frequently have experienced the “joy of qualitative research,” although the process of data collection, data analysis, interpretation, peer debriefings, and translation and its cross-checking procedures required substantial time and effort. This extensive process specifically required me to have insight, patience, effort, organized thoughts and schedules, and much energy. The writing of this study deepened my thoughts and caused me to reflect upon my analysis and interpretation many times over during this long period of work. During the interview process with 22 South Korean parents and related follow-up telephone interviews, I was able to establish good relationships with the parents, which is yet another reward of this study to me.

The purpose of this study was to understand South Korean parents’ goals, knowledge, practices, and needs regarding music education for their children through qualitative inquiry.

As previously stated, my main research questions concern four areas, as follows:

1. *What are the parents’ goals for their children’s music programs?*
2. *What do the parents know about music programs for young children?*
3. *What are the parents’ practices for music activities with their children?*
4. *What do parents need to facilitate their children’s music education?*

Unlike Chapter 4, where I presented the findings and interpretations according to each of the four research questions stated above, in this chapter I organized the sections by topic or issue to encourage rather than constrict logical connections among the

research questions and their fields of inquiry. I selected the most important topics for discussion, reviewing all findings and interpretations. These topics include the emergent themes regarding parents' goals for music programs that concurred with the substantive literature. In addition, the topics discussed in this chapter contain the issues of class size, the whole child, parents' knowledge, repetition and boredom, child's learning style and music program, musical interaction at home, singing as the most common activity, active listening programs, parents' desires for piano accompaniment, parents' lack of confidence, parents' desires for learning for their own music education, and collaborative teaching for parents. I also synthesized concepts found in the literature review of this study with my findings and provided some substantive literature in support of those findings. In addition, this chapter includes limitations, recommendations for further research, implications, and conclusions.

### Discussion of Findings

#### *Parents' Goal for Music Programs: Facilitation of Child Development*

Four themes emerged regarding parents' goals for the music programs their children attended: (a) *facilitation of child's development*, (b) *enrichment of child's life*, (c) *preparation for future learning*, and (d) *play through music*.

Regarding the first theme, *facilitation of child's development*, it is noteworthy that responses from the 22 parents constituted the domain of musical development and six other areas of child development. The domains that emerged from this study were (a) *musical*, (b) *emotional*, (c) *social*, (d) *cognitive*, (e) *physical*, (f) *language*, and (g) *creative*. Obviously, these parents were interested in facilitating their children's development through music activities. As a music educator I was pleased to see, among

the seven domains of child development, *musical development* was identified most frequently as a goal for a music program (15 of 22 parents).

In addition to the domain of musical development, the other six domains emerged as utilitarian goals. This finding is in agreement with music education scholars who have highlighted the utilitarian aspects of child development, such as social, emotional, or cognitive development in music education (Berger & Cooper, 2003; Cardany, 2004; Custodero & Johnson-Green, 2008; Hodges, 2000; Levinowitz, 1999; Scott-Kassner, 1999; Tarnowski, 1999; Tarnowski & Barrett, 1997; Trollinger, 2003). Furthermore, in her qualitative study involving 11 preschoolers and their parents, Cardany found that music provided various advantages to young children, including emotional benefits, family bonding, socialization, self-esteem, and cognitive benefits. My findings are also in accord with a recent study of Nardo, Custodero, Persellin, and Fox (2006). They surveyed 293 early childhood professionals and found that most of the responses about beneficial experiences/outcomes of music could be categorized as creativity, enjoyment, mood regulation, teaching other subjects, cognitive skills, social skills, emotional well-being, and self-esteem.

It is informative to compare my findings with those of Tarnowski and Barrett (1997) regarding the goals of music activities. Tarnowski and Barrett surveyed musical practices among 686 Wisconsin preschool teachers to examine the purposes for involving young children in music activities. However, the research results indicated that nonmusical goals were prominent. They found that development of musical concepts or skills in young children was the teachers' lowest priority; the teachers identified

enjoyment, self-esteem, and enhanced learning environment as the most important goals of music activities.

*Parents' Goals for Music Programs: Preparation for Future Learning*

It is interesting that *preparation for future learning*, the third theme, emerged as a goal of music programs. As I previously mentioned with regard to the South Korean educational system and parents' attitudes toward education, college entrance is competitive in South Korea and thus some parents tend to prepare for their children's later academic years through musical activities. The parents whose responses fell into this category wanted their children to increase their concentration skills through music class and hoped their children would transfer those skills to other learning situations, as evidenced by this comment from Parent M: "I thought that music will help my child's attention span and other areas." ("음악은 우리 아이의 집중력과 다른 면에도 도움이 될 것 같아요.") Concentration was also an issue for Parent S, who confessed that her reason for moving to another music program was that the first music program did not engage her child's attention. Parents M and U, in particular, present an interesting connection because their responses belong to the domains *ability to concentrate* and *cognitive development* in the themes *preparation for future learning* and *facilitation of child's development*, respectively. Accordingly, there may be some relationship between these two subcategories. These parents hoped that their children would learn to concentrate on music activities so they will be able to concentrate on other activities in the future. The parents whose answers fit the category *preparation for future learning* seemed to want their children to be able to meet or exceed expected levels in music and other subjects by the time the children enter school. They wanted to prepare their children

for good grades and positive outcomes in the future. This implies these parents' willingness to support learning but also their competitive attitudes toward education.

These parents' goals clearly differ from the fourth category, *play through music*. The parents whose chosen goals for music programs were part of *play through music* seemed to have open and flexible minds about the music programs and they wanted their children have fun with music. Among 22 parents, two were play therapists, and of course, both of them answered *play through music* as their goal for music programs. This implies that parents' occupations and experiences influence their perspectives on goals for music education. In addition, among the parents whose stated goals fell within *play through music*, most responses (7 of 9 parents) belonged to emotional or social development in the first theme, *facilitation of child's development*.

As with *cognitive development* and *ability to concentrate*, perhaps there is a relationship between the category *play through music* and the subcategories *emotional development* or *social development*. This may be a topic for future studies to extend the current research.

#### *Issues of Class Size*

Many of the parents who participated in this study mentioned the issue of large class size. Throughout the interviews, 15 of 22 parents volunteered information about the size of the class they attended, leading me to believe that parents wanted to have quality education with a small class size. It was common that parents were sensitive to the class size because they thought it was one of factors contributing to successful learning for young children. As described in Chapter 4, the 22 participants experienced from 4 to 20 parent-child pairs in one class. Some parents who had experienced large classes

complained about the distracting situation and the noise. Most of them said that 4 to 5 pairs per class would be appropriate. Many parents were concerned about the quality of the education and the chance for their children to be engaged in activities. Music educators and music program organizers should recognize this issue, incorporate parents' opinions, and make efforts to limit class size for young children, thereby increasing their benefit and the quality of the education.

### *The Whole Child*

During interviews for this study, some parents mentioned that they want to develop the whole child rather than training their young children in specific musical skills; these parents stated it was more important for their child to experience total learning. Some music programs emphasize students' specific musical skills rather than so-called total learning within the context. De Vries (2001) pointed out this limitation, and he urged that "music programs should not focus on the acquisition of a limited number of musical skills to the detriment of immersion and interaction with a variety of music" (p. 27). Music educators should consider young children's developmental ages and help them to be the whole child, in accord with de Vries, who stressed that music programs should cover everything children need for an integral education.

### *Parents' Knowledge*

Most parents described the music program activities based on their experiences in music classes. In Table 12 of Chapter 4, I provided parents' descriptions regarding music programs, and in the Parent-Involved Music Program section in Chapter 2, I summarized the music programs based on their Web site information and other available material.

When I compared the two kinds of information, it seemed that parents knew about the activities that they learned in music class through their own participation, but they did not seem to have an awareness of music education philosophies or founders or history of music programs, even though that information can be found on the Internet. When I asked them to identify the differences between the music programs they attended and those they did not attend, most parents said that they did not know the differences. The parents seemed to think the program contents are similar, instead stating that teachers, class size, and/or ease of access are the key to choose the programs.

#### *Repetition and Boredom*

Regarding repetitive music activities, some parents expressed their feeling of boredom. When I asked who was bored, some said they personally were losing interest, not the children. Due to this feeling of boredom, some parents moved to other programs after a short period of time. This implies that parents need to know about child development and children's characteristics. Parents need to know that children learn by repetition and they are different from adults. Music educators and early childhood educators should collaborate to teach parents about both child development and music learning.

#### *Child's Learning Style and the Music Program*

Some parents remarked on a child's learning style or personality in relation to choosing a music program. Parent S and Parent P both mentioned it, saying they tried to match the characteristics of the child with those of the program because they realized such coordination is important in engaging the child. This suggests to music educators

and scholars that they need to research the relationship between children's learning styles and music program styles. This implies the importance of goodness of fit, suggesting another territory for music education research. Gardner's theory of multiple intelligences suggested the consideration of learning style for each child (Gardner, 1983, 1999; Charlesworth, 2004). Each child has strengths and weaknesses in different modalities (Charlesworth). For example, one child may be a linguistic learner and one child may be a bodily/kinesthetic learner. The former learns best through words via activities such as reading, writing, and speaking, but the latter learns best by moving and touching objects (Charlesworth). This concept of learning styles can be applied to music learning for children as well as adults. Therefore, this implies parents and music educators should consider each child's learning style, to achieve the most benefit from music education.

#### *Musical Interaction at Home*

When I asked parents to identify their musical interaction in daily life, parents characterized activities like singing, listening to music, playing instruments, and dancing/movement. This finding is in accord with national standards in the United States and South Korea. These musical interactions are similar to the MENC standard for prekindergarten music classes: singing and playing instrument, creating music, responding to music, and understanding music (MENC, 1995). This is also consistent with the content of South Korea's Curriculum of Early Childhood. Among the five areas of the Curriculum, *expressive life* is considered to comprise the areas of music and art; it includes *exploration*, *expression*, and *appreciation* (Ministry of Education, 1998; Ministry of Education and Human Resources Development, 1998). As I described in Chapter 1, *exploration* comprises exploring sound, shapes, and movement. *Expression*

includes making various sounds, singing, playing rhythm instruments, drawing, creating artwork, using motion, expressing with integrated modalities, and expressing with dramatic play. *Appreciation* consists of appreciating music, nature and artistic work, dance, and dramatic play; respecting artistic expression; and being familiar with traditional arts (Ministry of Education; Ministry of Education and Human Resources Development). In summary, all activities that emerged from the interviews—singing, listening to music, playing instruments, and dancing/movement—are included in the area of *expressive life* in South Korea’s national standard for early childhood as well as in the U.S. national standard for prekindergarten music classes.

#### *Singing as Most Common Activity*

The findings of this study indicate that singing is the musical activity most parents practice in daily life. This can be related to Custodero’s (2006) study. She conducted a qualitative study of singing practices in families with young children, and three themes emerged from her analysis: *routine, family tradition, and play*. As I presented in Chapter 4 (see Table 13), the frequencies of the most common music activities of this study are as follows: singing (20), listening to music (16), playing instruments (15), dancing (13). Most families participated in singing activities together. This is somewhat similar to Tarnowski and Barrett’s (1997) findings. They surveyed musical practices among 686 teachers in Wisconsin preschools. The teachers reported that children engage most frequently in singing (97%), moving to music (97%), listening to music (93%), and playing instruments (85%). They noted children also participated in dramatic play with music (49%), discussion of music (37%), and creating original music

(30%). The teachers reported that large-group singing and finger play as the most frequent music activities.

Another study was conducted regarding preschool children's musical interests at home as well as at school (Denac, 2008). Denac surveyed preschool teachers, children ages 5 to 6, and parents and discovered that teachers' interests are (in order) singing songs, playing instruments, and listening to music; children's interests are (in order) movement to music (dancing), singing songs, and playing instruments. Parents' interests at home are (in order) listening to music, singing songs, and moving to the sounds of music. She found that parents are less likely to play instruments and to be creative with music at home than teachers in schools.

An earlier study with a related finding was conducted by Herbst, de Wet, and Rijdsdijk (2005). They surveyed music education in the primary schools of South Africa's Cape Peninsula; 233 of 450 primary school teachers returned the questionnaire. The researchers discovered that among music concepts and activities led by teachers, singing was the most frequent response (65%). In terms of instrumental study at school, piano was the most frequent (53%) and African marimba was the least (2%) of the instruments in the survey.

#### *Active Listening Programs*

It is surprising that none of the parents said that listening to music was their child's favorite musical activity (refer to Tables 16 and 19), although listening to music was listed as a common daily activity for parents and children to do together. Sixteen of 22 parents answered that they listened to music as a home musical activity (see Table 13). As I discussed in Chapter 4, perhaps most parents played CDs to listen to music because

it was the easiest way to provide a musical environment. However, parents might play the CDs without an accompanying listening activity, and thus children may not be engaged in listening to music with great interest. That might be why no one selected listening to music as a child's favorite activity. In fact, active listening can affect children's engagement and can increase the level of on-task behavior (Sims, 1985). Sims found that active listening led to greater levels of on-task behavior during small-group listening experiences, compared with passive listening. As she defined the terms, *active listening* meant performing small hand movements in response to specified characteristics of the music while listening, and *passive listening* meant sitting still with hands folded (Sims). This implies that music educators need to develop active listening programs for young children and their parents, teaching them to how to lead such activities at home so children will engage with great interest. This negative case implies that parents need to learn fun and varied listening activities.

In regard to active music learning, there is potential to link to the concept to learning style. Calissendorff (2006) conducted qualitative research with 6 children (age 5 years), their parents, and their violin teachers. In her study "Understanding the Learning Style of Pre-school Children Learning the Violin—The Finding of Children's Interviews," the interviews uncovered children's perceptions about their learning. As Calissendorff stated, "the younger the children are the more tactile and/or kinesthetic is their mode of perception. Small children like to use their fingers and hands, like to touch and feel; and they have a great need to move" (p. 83). Calissendorff strongly recommended that a "teacher should take account of the individual learning styles in order to make learning as efficient as possible....The teacher should give the parents

advice as to how best to help their children” (p. 94). This implies that a child’s individual learning style should be considered when parents choose the music program.

Therefore, music educators need to develop active listening music activities considering young children’s learning styles and tendencies such as finger and hand use, touching activities, and movement activities.

### *Parents’ Desires for Piano Accompaniment*

It was noteworthy that most (18 of 22) parents in this study had extensive musical backgrounds (see Table 20, Chapter 4). When I interviewed the parents at their homes, they volunteered information regarding their musical background. While reviewing the transcriptions, I noticed that many parents had learning experiences with musical instruments. They took instrument lessons, mostly piano, when they were young. The parents’ extensive musical background may have affected their decision to enroll their children in a music program. This finding relates to previous research that showed parents’ musical backgrounds affect children’s musical experiences or abilities (Atterbury & Silcox, 1993; Custodero & Johnson-Green, 2003; Ilari, 2005; Kelly & Sutton-Smith, 1987).

Throughout the interview process, I found that it was common for parents to be interested in piano skills and have a desire for play the instrument. Thirteen of 22 mothers and six of the fathers had taken piano lessons, mostly at young ages (see Table 2, Chapter 4). However, only three families of 22 had pianos, perhaps due to limited space or high price, yet most parents wanted to have a piano at home. As shown in Table 26, seven mothers mentioned wanting to provide piano accompaniment when they sing with their

children or when their children sing alone. I was curious why these mothers specifically desired piano skills to accompany their children's singing.

In South Korea, piano lessons have become quite common for children whose parents' socioeconomic level is above middle class. Additionally, when the mothers attended school, the teachers may have used piano for accompaniment when the students were singing. For these reasons, the mothers may think the piano is the best accompaniment instrument, although they could use other, more accessible instruments such as the recorder, guitar, or autoharp. If parents become familiar with other musical instruments, they might not rely solely upon the piano for accompaniment. If they are introduced to a variety of musical instruments that are appropriate for young children, their preference for the piano might broaden to include other instruments.

In regard to adult piano lessons, Jutras (2006) asked that adult piano students ( $N = 71$ ) from 24 states across the United States rate the benefits of piano study. According to the study findings, skill benefits (96.04%) were the highest-ranked category, followed by personal benefits (78.67%) and social/cultural benefits (53.96%). Jutras found that the adult students "were interested in technical improvement, but they also place high value on the enjoyment and self-growth that piano study provides" (p. 97). It is unknown whether South Korean adults or parents have similar perceptions to the students in the Jutras study. Perhaps the parents of this study would place the highest value on social interaction with their children via piano accompaniment. It would be interesting to explore this topic with the parents of this study as follow-up research.

### *Parents' Lack of Confidence*

The findings of this study indicate that parents go to music programs with their children and engage in those activities in daily life. However, some parents seemed to feel shy or lack confidence with music yet desired to learn how to interact musically with their children. This is similar to the findings of Nardo and her colleagues (2006), although they studied preschool teachers. They found that music education of young children was delivered primarily by the classroom teacher, but that classroom teachers “feel ill-prepared to deliver meaningful instruction” (p. 289). Comparable research was conducted by Tarnowski and Barrett (1997). They surveyed musical practices of almost 700 preschool teachers in Wisconsin, finding some teachers who expressed feelings of inadequacy concerning their personal musical background and/or training. This implies the need for both parents’ and preschool teachers’ education for music education.

### *Parents' Desires for Learning for Their Own Music Education*

It is obvious from the data that parents who participated in this study desire to learn for the sake of their own music education. During the interviews, many parents stated there was no parent education program that dealt with music, though they would be willing to attend specific classes. They relayed their need for education from experts for their own music learning. Parent H described her willingness to learn, saying, “I should know and also I want to know for myself.” (“저도 좀 알아야 되니까, 저도 또 알고 싶고 하니까”). Likewise, Parent N said that she wanted to learn to increase her own knowledge base in addition to having a better ability to answer her child: “I am also interested in learning for myself. I think it will help me become more cultured as well.” (“저도 관심이 있으니까 자신의 교양에도 도움이 된다고 생각하고요.”) These parents’

responses suggest that parent education in music learning is necessary not only for children's benefit but also for parents' growth and happiness.

As described in Chapter 4, all 22 parents of this study desired to be taught various aspects of music education (See Table 28). The five most frequently mentioned desires for learning were *how to interact musically* (19); *classical music for music appreciation* (14); *instrument lessons* (14); *lecture about child development* (14); and *Korean children's folk songs* (10). Note that 19 of 22 mothers desired to learn "how to interact musically." Parent Q stressed this, saying, "I think that how to interact musically with my child is most important." ("아이와의 음악적 상호작용에 대해 배우는 것이 가장 중요한 것 같아요.") Although parents wanted to learn how to interact musically, there was seldom an opportunity for this kind of parent education.

This was illustrated by parents' responses regarding workshops and lectures. Of 22 parents, 15 had not attended workshops or lectures about music education for their children (see Table 29, Chapter 4). When asked why, they said they had no chance to attend or had no information about the events. In contrast, 21 of 22 parents wanted to attend the future workshops or lectures about music education. This implies that parents have a desire for their own learning in music education, thus a program of music education for parents should be developed. In connection with this finding, de Vries (2007) found that a musical parenting workshop provided parents with new ideas about making music with their children at home. In addition, the parents and their children were engaged in listening to music more closely. Similarly, the findings of the current study are supported by researchers who advocated parent involvement and parent education in

early childhood music education (Cardany, 2004; Custodero, Britto, & Xin, 2002; Fox, 2000; Ilari, 2005; Levinowitz, 1999; Sims & Udtaisuk, 2008).

Accordingly, I inferred that parents would be receptive to programs created for the development of their own musical skills and interests. If parents enjoy their own musical activities, they will participate in more music activities with their children. Likewise, once parents feel positively toward music, they will actively provide a rich musical home environment for their children. Therefore, one of the music educators' roles is to provide a positive musical experience for parents themselves. Music educators should encourage parents to experience and learn music for their own musical advancement.

#### *Collaborative Teaching for Parents*

Although parents stated their goals of music education from the perspectives of both child development and musical development, they did not seem to have much knowledge about child development or why music would affect it. During the interviews, their comments were bounded by the context of music class and its activities, therefore, I did not hear descriptions of the connection between child development and music from the parents. This implies that music educators and early childhood educators or developmental psychologists need to collaborate to create a multifaceted program for early childhood music education (Nardo et al., 2006) that includes parent education. To facilitate the growth of early childhood music education, Nardo and her colleagues highlighted a similar need for collaboration between music educators and early childhood professionals.

Parents should be taught Developmentally Appropriate Practice (DAP) guidelines, so they can be aware of their children's developmental levels and appropriate musical practice. If parents are knowledgeable about child development and understand their own children's abilities and individual characteristics, they can better provide an appropriate musical environment. Neelly (2001) emphasized the importance of developmentally appropriate music practice that adults and young children apply to their daily routine. Therefore, if parents learned DAP guidelines along with music activities, they would be able to interact musically with their children in ways that please them: using musical conversations such as babbling and cooing, spontaneous singing, making up new songs, improvising, and playing rhythm patterns on percussion instruments (Neelly). Also, parents would be able to apply musical activities that match their children's developmental level in flexible and creative ways. It is desirable for parents to learn to apply the music activity to their children, considering the context of their own daily lives.

Therefore, I urge collaboration between music educators and early childhood educators, for the benefit of parents, children, and teachers, to teach music and child development areas and their integration.

### Limitations

I used the Korean language to collect from the South Korean participants in this study. As I previously discussed in Chapter 3, I translated the participants' most significant statements into English from the Korean transcriptions, focusing on the participants' intended meaning rather than a technical or literal translation. No translation can be perfect, due to cultural nuances and language differences. Therefore, in this paper, I quoted the original language of my participants as well as the English translation to

show the primary source of the excerpted transcriptions and strengthen the credibility and authenticity of my research. There may be slight differences from the original meaning, even though three South Korean experts who are proficient in both Korean and English reviewed and cross-checked the translation for this study.

I conducted in-depth interviews with 22 parents who had children under 5 years old. In addition, the participants of this study were parents whose children attend at least one of 10 music programs in the Seoul metropolitan area. These parents have an upper middle class socioeconomic background. In other words, the participants of this study constitute a purposeful sampling that does not represent parents in general. For this reason, the findings of this study cannot be generalized to a large population. Rather, I described the parents' thoughts and perspectives; I interpreted them and sought a common finding among the participants, allowing for the possibility of transfer of these results to parents in other circumstances.

#### Recommendations for Future Research

Throughout the process of this qualitative inquiry, I considered relevant topics for future research. I recommend the following topics for future research about teaching parents to participate in early childhood music education:

- Follow-up qualitative research of this study can be conducted, narrowing to focus on any of the theme(s) that emerged from this study. For example, a researcher may study the theme of *play through music* for young children, with an observation-based, longitudinal study.
- A researcher may narrow a future study to fewer participants who were identified according to some unique or outstanding characteristics from this study, and may

design a persistent observation study. For example, from the 22 participants, a researcher may choose the 6 who had the most extensive musical backgrounds and may explore in detail those parents' musical interactions with their children in daily life.

- Replication of this study in other countries besides South Korea can be conducted for comparing the findings among the countries.
- A researcher may implement and evaluate parent education as a component of early childhood music programs.
- A researcher may inquire about effective ways to teach parents about music education.
- It may be interesting for a researcher to analyze parents' and children's learning styles (or personality styles) in terms of the differing early childhood music programs.
- A researcher may integrate and examine teaching methods that combine music with other areas, such as child development, arts, or literature for parent education.
- A researcher may explore effective ways to provide interactive music activities to parents for use with their young children.
- A study of fathers involved in music programs, as well as father education in music, and its comparison with mothers involved in music programs may provide parents implications for their children's music education and may give music educators directions for balanced parent education in music.
- A researcher may explore and evaluate processes of appropriate training courses for instructors of parent educators in early childhood music education.

## Implications and Conclusions

The findings of this study may give parents guidelines and suggestions for teaching music to their children and may give music educators directions for teaching parents in music education.

As described in Chapter 2 and voiced by the participants of this study, although music programs for young children exist, a systematic and sequential parent education program for early childhood music education has not been developed yet. Music educators should take responsibility not only for teaching children, but also for teaching parents; adults should learn specifically about early childhood music education. Because the first 5 years of life constitute a critical period in child development in every area, and because parents are the primary caregivers for young children, parents need to be taught to promote their children's education.

Music is a powerful way for children to develop in the areas of social, emotional, physical, cognitive, and language functioning as well as musical development. Therefore, if we teach parents to support young children's musical development, it will be a very effective way to educate young children and enhance their development and well-being. For example, we can facilitate emotional bonding through mother-child interactive musical activities. We can stimulate children's cognitive development by providing rhythm instruments and by singing songs in various genres. We can promote children's fine and gross motor development through musical movement and playing instruments. Moreover, through playing music and singing we can help children's language development. Eventually, young children will become happier and will experience greater well-being through a musical life with their parents. Parents will benefit from

interactive music activities and will further their own self-growth, enjoyment, and happiness through musical play with their young children. Above all, through musical interaction with their parents, the young children can enhance their lifelong musical growth and pleasure.

However, as the excerpts from the parents' interviews in Chapter 4 illustrate, many parents do not know how to interact with their children in this way but they are willing to learn. These parents are unaware of the practical and concrete aspects of musical activities and their value in terms of child development and well-being. Therefore, music educators need to educate parents as part of early childhood music education, and to do so, it is necessary to study effective and systematic methods that fit the guidelines for developmentally appropriate music practice for parents and young children. In addition, music educators and scholars should consider the ways that parents and young children benefit from learning music, as well as ways to assist parents in creating a positive home musical environment. Parents need to be informed by professional music educators why musical interaction with their children is important and how it can be integrated into daily life. Parent education in music will enable our ultimate goal, "Music for Everyone," to come true and to begin with very young children.

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APPENDIX A  
INITIAL GREETING TELEPHONE INTERVIEW SCRIPT

- Hello, I am Hyun-Kyung Youm and I am working on my dissertation at the University of Missouri-Columbia in the United States. \_\_\_\_\_ gave me your name and telephone number. I am calling you regarding participation in my research.
- I heard from \_\_\_\_\_ that you are willing to participate in my research. I'd like to confirm this. Are you willing to participate in my dissertation study?
- This research aims to discover South Korean parents' practices and preferences regarding music education for their children who are under 5 years old.
- I'd like to interview you in person, and also I'd like to see a demonstration of your musical interaction with your child during or after the interview. You will be audio recorded and video recorded during the interview and observation; however, videotaped data and audio-recorded data will be used for data analysis only and for no other purpose. To help you feel comfortable with this project, I will change your name and your child's name for any report. The interview will take about an hour. Would that be all right?
- Could I visit your home for an interview? Would you prefer a place besides your home? What date and time are convenient for you?
- Let me confirm your address. \_\_\_\_\_. Is this correct?
- Thank you so much for participating in my research. I will see you then.

## 첫 인사 전화 인터뷰 스크립트

- 안녕하세요? \_\_\_\_께로부터 소개받은 염현경이라고 합니다. 저는 미국 미주리 대학교에서 음악교육 전공으로 박사학위논문을 위해 연구 하고 있습니다. \_\_\_\_가 어머니 (아버지) 성함과 전화번호를 제게 알려주었어요. 저의 연구에 참여해주시는 것에 관해 의논 드리려고 전화했습니다.
- \_\_\_\_께서 말씀하시기를 어머니(아버지) 께서 저의 연구에 참여하실 수 있으실 것이라고 들었는데 다시 한번 확인하려고 합니다. 저의 박사학위 논문을 위한 연구에 참여하실 수 있으십니까?
- 이 연구는 우리나라 5 세 미만의 아이를 가진 부모님들이 아이의 음악교육을 현재 어떻게 시키고 계시는지와 또 아이의 음악교육에 대해 선호하시는 점이 무엇인지에 대해 알아보기 위한 것입니다.
- 어머니(아버님)와 한번 만나서 인터뷰를 하게 될 텐데 부담 갖지 마시고 편안하게 대답해주시면 됩니다. 또한 어머니(아버님)와 인터뷰하는 동안이나 혹은 그 이후에 어머니(아버님)와 아이가 음악적으로 상호작용하는 것을 관찰하려고 합니다. 이때에 녹음도 하고 비디오도 찍게 되는데 이 자료들은 본 연구에만 사용하는 것이고 다른 목적으로는 사용하지 않을 것이니 부담 갖지 마시고 평소 때 생각하신 대로 말씀해주시면 됩니다. 어머니(아버님)나 아이의 이름은 논문작성시 다른 이름으로 바꾸어서 작성할 것입니다. 소요시간은 약 1 시간 혹은 좀 더 걸릴 수도 있습니다. 이렇게 하는 것에 대해 괜찮으시겠습니까?
- 제가 어머니(아버님)를 만나서 인터뷰를 하려고 하는데 집으로 방문을 해도 되겠습니까? 집이 불편하시다면 다른 장소에서 만날 수도 있습니다. 좋으신 장소를 말씀해주시겠어요? 시간은 언제가 좋으신지요?
- 집주소를 확인해보겠습니다. \_\_\_\_\_ 이 주소가 맞는지요?
- 연구에 참여해주셔서 감사합니다. 그럼 그때 뵙겠습니다.

APPENDIX B  
INVITATIONAL LETTER TO PARENTS

June 2007

Dear Parents,

I am a doctoral student in music education under the direction of Dr. Wendy Sims at the University of Missouri-Columbia in the United States. I am conducting a research study to discover parents' practices and preferences regarding music education for their children under 5 years of age. You are invited to participate in this dissertation study.

This study will be conducted via interviews between you and me over the telephone as well as in person. A face-to-face interview will occur in your home or at another location, if you prefer. I will observe you interacting with your child during or after an in-person interview. Additionally, you will be asked to fill out a written questionnaire regarding basic family information.

Your participation would be greatly appreciated and would contribute to a better understanding of South Korean parents' practices and preferences regarding music education for their children. The results of this study may give parents guidelines for teaching music to their children and may give music educators directions and suggestions for teaching parents. Although I hope that you will participate actively in this study, you may refuse to answer any question or may choose to withdraw from participation at any time without incurring a penalty.

Your confidentiality will be maintained, in that your and your child's names will not appear in any reports related to this study. Videotaped data and audio-recorded data will be used for data analysis only and for no other purpose.

I will contact you by telephone in a few days to discuss your participation. Please feel free to contact me at [phone number] or [e-mail address] if you have any questions about this project. I look forward to talking with you soon.

Thank you,

Hyun-Kyung Youm  
Ph.D. Candidate of Music Education  
University of Missouri-Columbia

## 부모님께 보내는 초대장 편지

부모님께,

저는 미국 미주리 주립대학교 음악교육과에서 웬디 심즈 교수님의 지도아래 박사학위논문을 작성하고 있는 염현경입니다. 저는 5세 미만의 아이를 둔 한국 부모님들의 음악교육에 관한 실제와 선호도를 알아보기 위한 연구를 하고 있습니다. 저의 박사학위 연구 참여에 부모님을 초대합니다.

본 연구를 위해 제가 부모님과 면전 인터뷰 그리고 전화 인터뷰를 부모님께 하게 될 것입니다. 면전 인터뷰는 부모님 덕이나 원하시는 다른 장소에서 할 수 있습니다. 인터뷰 도중이나 이후에 부모님과 아이가 상호작용하는 것을 제가 관찰할 것입니다. 또한, 기본적인 가족 정보를 위해 질문지에 응답해주시기를 부탁드립니다.

부모님께서 본 연구에 참여해 주시면 대단히 감사하겠습니다. 부모님께서 이 연구에 참여해 주시므로써 한국 부모의 음악교육에 대한 실제와 선호도를 이해하는데 공헌하시게 되는 것입니다. 본 연구의 결과는 한국 부모님들에게 아이의 음악교육에 대한 안내를, 그리고 음악교육자들에게는 부모교육을 하는데 있어서의 방향과 제안을 제시할 것입니다. 부모님께서 본 연구에 적극적으로 협조해주실 것을 바라지만, 만약 부모님께서 어떤 질문에 대답을 안 하시거나 도중에 본 연구 참여를 포기하시기를 원하신다면 언제든지 어떠한 불이익 없이 그만두실 수 있습니다.

본 연구에 응답하신 자료에 대해서는 비밀이 보장되며, 부모님과 아이의 이름은 이 연구와 관련된 어떤 문서에도 노출되지 않을 것입니다. 녹화, 녹음된 비디오 테이프와 오디오 테이프 자료는 본 연구를 위한 분석용으로만 사용 되어질 것이며 다른 목적으로는 사용되어지지 않을 것입니다.

며칠 후에 본 연구 참여에 대해 설명해드리기 위해 제가 전화를 드리겠습니다. 그 전에 혹시 본 연구 참여에 대해 질문이 있으시면 [전화 번호]으로 제게 전화하시거나 [이 메일 주소]로 이 메일을 하셔도 됩니다. 그럼, 수일 내에 통화하겠습니다.

감사합니다.

염현경 올림  
미주리 주립 대학교  
음악교육과 박사과정

APPENDIX C  
PARENT CONSENT LETTER

June 2007  
Dear Parent:

I am a doctoral student in music education under the direction of Dr. Wendy Sims at the University of Missouri-Columbia in the United States. I am conducting a research study to discover parents' practices and preferences regarding music education for their children.

You are invited to participate in this dissertation study. Data will be collected in three ways for analysis: written questionnaire, observations, and interviews. You will be asked to fill out a written questionnaire that involves basic information regarding your home musical environment and family demographics. I will conduct three individual interviews. The initial interview and the follow-up interview will be conducted by phone. Each phone interview will take approximately 10 to 15 minutes. Between the initial interview and the follow-up interview, I will conduct an hour-long interview at your home or at another place, if you prefer. I will observe you interacting with your child during and/or after the in-person interview. During the in-person interview, you and your child will be video- and audiotaped. All of the interviews will occur within approximately 4 months from our first contact.

Your participation would be greatly appreciated and would contribute to a better understanding of South Korean parents' practice and preferences regarding children's music education. The results of this study may give parents guidelines for teaching music to their children and may give music educators directions and suggestions for teaching parents. The final report will be a dissertation for a Doctor of Philosophy degree at the University of Missouri-Columbia. The findings may be published in a research journal and/or presented at a conference.

You may refuse to answer any question or may choose to withdraw from participation at any time without incurring a penalty. Your confidentiality will be maintained, in that your and your child's names will not appear in any report. Videotaped data and audio-recorded data will be used for data analysis only and for no other purpose. I will discard copies of all pertinent information related to the study, including but not limited to the written questionnaire, video- and audiotapes, copies of written informed consent agreements, and any other supportive documents after a period of 3 years from the date of completion of the research.

Thank you for your assistance. If you have any questions regarding the study, please contact me, Hyun-Kyung Youm, at [phone number] or [e-mail address]. You may also contact my faculty advisor, Dr. Wendy Sims, at [phone number] (U.S.A) or [e-mail address]. If you have questions regarding your rights as a participant in research, please feel free to contact the Campus Institutional Review Board at 0011-573-882-9585 (U.S.A).

Sincerely,  
Hyun-Kyung Youm  
Ph.D. Student of Music Education at University of Missouri-Columbia

Informed Consent Signature Form

I have read the attached letter and understand my role as a participant. I agree to participate in this study as described.

---

Participant's Name (printed)

Participant's Signature

Date

## 부모 동의서

부모님께,

저는 미국 미주리 주립대학교 음악교육과에서 웬디 심즈 교수님의 지도아래 박사학위논문을 작성하고 있는  
염현경입니다. 저는 한국 부모님들의 음악교육에 관한 실제와 선호도를 알아보기 위한 연구를 하고 있습니다.

저의 박사학위 연구 참여에 부모님을 초대합니다. 연구자료는 질문지, 관찰, 인터뷰의 세가지 방법으로 수집 될  
것입니다. 기본적인 가족 정보와 가정의 음악적 환경에 관한 정보를 위해 질문지에 응답해주시기를 부탁드립니다.  
또한 세 차례의 개별 인터뷰를 하게 됩니다. 초기 인터뷰와 사후 인터뷰는 전화로 하게 됩니다. 각  
전화인터뷰는 약 10-15 분 정도 소요될 것입니다. 초기 인터뷰와 사후 인터뷰 기간 도중에 약 1시간에 걸쳐 부모님  
택이나 다른 원하는 장소에서 면전 인터뷰를 할 것입니다. 면전 인터뷰 도중이나 이후에 부모님과 아이가  
상호작용하는 것을 제가 관찰 할 것입니다. 인터뷰 전 과정 동안 비디오 녹화와 오디오 녹음도 이루어 질 것입니다.  
이 세 번의 인터뷰는 시작일로부터 약 4 개월에 걸쳐 진행될 것입니다.

부모님께서 본 연구에 참여해 주시므로써 한국 부모의 음악교육에 대한 실제와 선호도를 이해하는데 공헌하시게  
되는 것입니다. 본 연구 참여에 깊이 감사 드립니다. 본 연구의 결과는 한국 부모님들에게 아이의 음악교육에 대한  
안내를, 그리고 음악교육자들에게 부모교육을 하는데 있어서의 방향과 제안을 제시할 것입니다. 본 연구는 미주리  
대학교의 박사학위논문으로서 보고 될 것입니다. 본 연구의 결과는 학술 저널에 출판 되어질 수도 있고 관련  
학회에서 발표되어질 수도 있습니다.

만약 부모님께서 어떤 질문에 대답을 안 하시거나 도중에 본 연구 참여를 포기하시기를 원하신다면 언제든지 어떠한  
불이익 없이 그만두실 수 있습니다. 본 연구에 응답하신 자료에 대해서는 비밀이 보장되며, 부모님과 아이의 이름은  
이 연구와 관련된 어떤 문서에도 노출되지 않을 것입니다. 녹화, 녹음된 비디오 테이프와 오디오 테이프 자료는 본  
연구를 위한 분석용으로만 사용 될 것이며 다른 목적으로는 사용되어지지 않을 것입니다. 본 연구에 이용된 질문지,  
비디오테이프, 오디오테이프, 동의서 등 관련문서들은 연구 종료일로부터 3년 후에 모두 폐기처분 될 것입니다.

본 연구에 협조해주셔서 감사합니다. 본 연구 참여에 대해 질문이 있으시면 [전화번호] 으로 제게(염현경)  
전화하시거나 [이 메일 주소]로 이 메일을 해주십시오. 또는 저의 지도교수님이신 웬디 심즈 박사님(Dr. Wendy Sims)  
에게 전화 [전화번호] 하시거나 [이 메일 주소]로 이 메일 하셔도 됩니다. 연구 참여자로서의 권리에 대하여 질문이  
있으시면 미주리 대학교 IRB (Campus Institutional Review Board)로 전화 (0011-573-882-9585, 미국) 하여  
문의하셔도 됩니다.

2007년 9월

염현경 올림

미주리 주립 대학교 음악교육과 박사과정

동의서 싸인 양식

본인은 위의 내용을 읽었으며 연구참여자로서의 역할에 대해서 이해합니다. 본인은 위에 기술된 대로 이 연구에  
참여하기를 동의합니다.

---

참여자 성명

참여자 싸인

날짜

APPENDIX D  
WRITTEN QUESTIONNAIRE

Thank you for participating in this study. This questionnaire will be used for basic data for a face-to-face interview. Your and your child's names will not appear in any documents or report for my dissertation. You do not have to answer any questions if you do not want to do so. Please answer honestly and sincerely so that the result of this research can be reported accurately as to the practices and preferences of South Korean parents. There are no right or wrong answers, but again, your honest answers would be greatly appreciated.

Child's name: \_\_\_\_\_

Relationship to the child: \_\_\_mother \_\_\_father

Child's birth: month\_\_\_ date\_\_\_ year\_\_\_\_\_

Parents' ages: mother: \_\_\_ father: \_\_\_\_\_

Phone: home) \_\_\_\_\_ cell) \_\_\_\_\_

Address: \_\_\_\_\_

Your highest level of education:

\_\_\_middle school \_\_\_high school \_\_\_community college \_\_\_university \_\_\_graduate school

Name of the music program that your child is attending (or attended):

\_\_\_\_\_

Please check all instruments you have at your home:

\_\_\_piano \_\_\_guitar \_\_\_sogo \_\_\_tambourine \_\_\_xylophone \_\_\_triangle  
\_\_\_rhythm sticks \_\_\_hand drum \_\_\_shaker \_\_\_jango \_\_\_drum  
\_\_\_castanets \_\_\_keyboard others: \_\_\_\_\_

What do YOU need to help your child learn about music? Please check all items you think you need:

\_\_\_reading appropriate books or other materials

\_\_\_taking private lessons

\_\_\_going to libraries

\_\_\_going to concerts

\_\_\_attending workshops

\_\_\_attending lectures

Others: \_\_\_\_\_

Do you think that it is necessary for parents to be taught about their children's music education?     Yes     No

If you were to have an opportunity to learn skills that would help you teach your child about music, what would you like to take? Please check all items you want to learn.

*I would like to learn (or take)...*

voice lessons

instrument lessons

children's songs

children's movement

how to dance

how to interact musically with my child

music theory

how to read music

lecture about child development

classical music for music appreciation with my child

children's songs in English

Korean children's folk songs

multicultural children's songs

children's music books and other materials

how to find children's music resources on the Internet

Others: \_\_\_\_\_

Thank you for your participation in my study.

## 설문지

본 연구에 참여해 주셔서 감사합니다. 본 설문지는 인터뷰를 하기 전에 필요한 기본데이터를 위해 준비되었습니다. 부모님과 아동의 이름은 저의 박사학위논문이나 이 연구와 관련된 다른 어떤 보고서에도 노출되어지지 않을 것입니다. 만약 부모님께서 본 설문지의 질문에 답하기를 원하지 않으신다면 응답을 생략하셔도 됩니다. 그러나, 한국 부모님의 음악교육에 관한 실제와 선호도에 대해 정확히 연구 될 수 있도록 솔직하고 성실하게 응답해주시면 감사하겠습니다. 아래의 질문에 대해 옳고 그른 대답은 없습니다. 다만, 부모님의 정직한 대답이 중요합니다.

아이의 이름: \_\_\_\_\_

아이와의 관계: 어머니\_\_\_\_, 아버지\_\_\_\_

아이의 생년월일: \_\_\_\_\_년 \_\_\_\_월 \_\_\_\_일

부모의 연령: 어머니: 만 \_\_\_\_ 세, 아버지: 만 \_\_\_\_세

전화번호: 집)\_\_\_\_\_ 휴대폰) \_\_\_\_\_

주소: \_\_\_\_\_

학력: 중졸( ), 고졸( ), 전문대 졸( ), 대졸( ), 대학원 졸( )

아이가 참여하고 있는(혹은 참여했었던) 음악 프로그램 이름: \_\_\_\_\_

본 가정에 소유하고 있는 악기에 모두 체크하여 주세요.

피아노( ), 기타( ), 소고( ), 탬버린( ), 실로폰( ), 트라이앵글( ),  
리듬막대( ), 핸드드럼( ), 셰이커( ), 장고( ), 북( ), 캐스터네츠( ),  
키보드( ), 기타 악기 \_\_\_\_\_

아이에게 음악을 잘 가르치기 위해 어머니에게 필요한 것은 무엇이라고 생각하시나요?  
해당되는 곳에 모두 체크해주세요.

- 적합한 책이나 자료 읽기
- 개인레슨 받기
- 도서관가서 자료 보기
- 음악회에 가기
- 워크숍에 참석하기
- 강의수강하기
- 기타 \_\_\_\_\_

아이의 음악교육을 위한 부모교육이 필요하다고 생각하시나요? 예( ), 아니오( )

만약, 음악교육에 관련한 부모교육의 기회가 주어진다면 어떤 교육을 받고 싶고 받으시나요?  
해당사항에 모두 체크해주세요.

- 발성레슨
- 악기레슨
- 동요 배우기
- 어린이 율동 배우기
- 댄스 배우기
- 아이와의 음악적 상호작용하는 법 배우기
- 음악이론 배우기
- 악보 읽는 법 배우기
- 아동발달 강의듣기
- 어린이용 음악감상 클래식 음악에 대해 배우기
- 어린이 영어노래 배우기
- 우리나라 전래동요 배우기
- 다른 여러 나라 동요 배우기
- 아이의 음악교육에 대한 교재교구 소개받기
- 인터넷을 이용한 어린이 음악교육 정보 이용방법 배우기
- 기타 \_\_\_\_\_

응답해주셔서 대단히 감사합니다!

APPENDIX E  
INTERVIEW PROTOCOL: MAIN QUESTIONS AND PROMPTS

Time of interview:

Date:

Place:

Interviewer:

Interviewee:

Child's name:

Practices

- How would you characterize your interaction with your child?
  - What activities (singing, movement, or instruments) do you use with your child?
  - How often do you use musical interaction?
  - Would you and your child show me your child's favorite musical activities?
  - How much does your child like music activities? How about you and other family members?
- What factors or situations contribute to music activities with your child at your home (e.g., the father likes to listen to music)?
- What are the obstacles to music activities with your child at your home (e.g., the grandfather doesn't like to hear musical instruments)?
- How much do you have and use books, musical instruments, and other music-related items with your child at home?

Goals

- Why is your child attending the music education program? What goals do you want your child to achieve with the program?
- How satisfied are you that the music education program is meeting your goals?
- Would you recommend or have you recommended this music program to other parents? Why or why not?

### Knowledge

- Please describe the music program that your child is attending (or attended).
- How different is the music education program that your child is attending (or attended) from other music education programs?

### Needs

- What techniques or skills do you want to use when you interact with your child musically (e.g., singing, playing instruments, movement/dancing, listening to music)?
- What do you need to affect your child positively in music education (e.g., reading appropriate books or other materials, taking private lessons, going to libraries, going to concerts, attending workshops, attending lectures)? Why do you need this?
- Have you attended workshops or lectures aimed at educating parents about their children's musical development? If so, when and how was it? If not, do you want to attend the workshops or lectures in the future?
- What do you think about the necessity of parents' education in teaching music to children? Why?

### Other Comments

Do you have other comments regarding children's music education?

### Follow-up Interview (Telephone Interview)

*A follow-up telephone interview was conducted after finishing the in-depth interview. After I reviewed the contents of the in-depth interview, I asked additional questions. I expressed my appreciation to the parents for their support of the study and asked the parents if they had additional comments regarding their musical practice and desires.*

## 인터뷰 프로토콜

인터뷰 시간:

날짜:

장소:

질문자:

응답자:

아동 이름:

### 실제

- 부모님께서 아이와 상호작용을 어떻게 하시는지 설명해주시겠어요?
  - 어떤 음악적 활동을 아이와 함께 하시나요?(노래하기, 율동하기, 악기연주하기 등)
  - 얼마나 자주 음악적 상호작용을 아이와 하시는지요?
  - 아이가 가장 좋아하는 음악활동을 아이와 함께 지금 보여주시겠어요?
  - 아이가 얼마나 음악활동을 좋아하는지요? 부모님과 다른 가족들은 어떠신지요?
- 아이와 음악적 상호작용을 하는데 있어서 도움이 되는 가정요인이나 상황이 있으신지요? 어떤 것들이 도움을 주는지요? (예: 아빠가 음악 듣는 것을 좋아한다.)
- 아이와 음악적 상호작용을 하려고 할 때 방해되는 요인이나 상황이 있는지요? 있다면 어떤 것들이 방해를 하는지요? (예: 할아버지가 음악을 들지 못하게 한다.)
- 부모님은 가정에서 책, 악기, 기타 음악과 관련한 자료를 얼마나 가지고 계시며 얼마나 사용하고 계십니까?

### 목적

- 어떤 목적을 가지고 그 프로그램에 참여시키게 되었는지요? 그 프로그램을 통해 얻기를 원하시는 것이 무엇인지요?
- 부모님이 목적하신 바에 비추어볼 때 현재 아이가 참여하고 있는 그 음악 프로그램에 대해 어느 정도 부모님은 만족 하시나요?

- 현재 아이가 참여하고 있는 그 음악 프로그램을 다른 부모님에게도 추천하고 싶으십니까? 혹은 추천하신 적이 있으십니까? 그 이유를 설명해주세요.

### 지식

- 현재 아이가 참여하고 있는 (혹은 참여했었던) 음악 프로그램에 대해 기술하여 주십시오.
- 현재 아이가 참여하고 있는 (혹은 참여했었던) 음악 프로그램이 다른 음악 프로그램과 다른 점은 무엇입니까?

### 필요

- 아이와 음악적으로 상호작용할 때 어머니는 어떤 방법이나 기술을 사용하고 싶은가요? (예: 노래하기, 악기연주하기, 율동/춤추기, 음악듣기 등)
- 아이에게 음악을 잘 가르치기 위해서 어머니에게 필요한 것은 무엇인가요? (적합한 책이나 자료 보기, 개인 레슨 받기, 도서관가서 자료보기, 음악회 가기, 워크숍에 참석하기, 강의듣기 등). 왜 이러한 것들이 필요하다고 생각하시나요?
- 아이의 음악적 발달에 대한 부모 교육에 대한 강의나 워크숍에 참여하신 적이 있으신가요? 있다면 언제, 어떤 프로그램에 참여하셨으며 어떠했나요? 만약 참석한 적이 없다면 앞으로 참석하기를 원하십니까?
- 부모님은 아이의 음악교육에 대한 부모 교육이 필요하다고 생각하시나요? 왜 그렇게 생각하시나요?

### 기타 의견

아동 음악교육에 대해 부모님께서 더 하고 싶으신 말씀이 있으시면 말씀해주세요.

### 사후 인터뷰 (전화인터뷰)

*사후 전화 인터뷰는 본 인터뷰를 하고 난 후 인터뷰 내용을 검토하고 분석하는 중에 전화하여 추가보완적인 사항에 대해 물어본다. 또한, 지난 번에 본 연구를 위해 도움을 준 점에 대해 고마움을 전달하고, 추가적인 의견이 있는지에 대해 물어본다.*

APPENDIX F  
FAMILY PROFILES

*Family A*

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Music program attended:	Dalcroze, Musikgarten <sup>a</sup>
Child's gender and age:	Boy: 30 months
Parents' ages:	Mother: 35 years; father: 35 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: nutrition; father: architecture
Parents' jobs:	Mother: homemaker; father: NI <sup>+</sup>
Parents' goals for music education:	Social development; musical enjoyment; music activity as integrated play
Family musical activities:	Singing, listening to music, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, movement/dancing, playing instruments
Child's favorite music activity / demonstration given during interview:	Singing / none
Degree of family musical interaction	Every day
Instruments that parents play	Mother: piano, guitar; father: violin
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, triangle
Parents' needs for helping child learn music:	Read books, go to concert, attend workshop
Parents' desires for their own music learning	Musical interaction, classical music, lecture about child development
Parents' response regarding reasons for parent education:	To increase parents' learning

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<sup>a</sup> Child A's sibling attended Musikgarten.

<sup>+</sup> NI = not identified.

*Family B*

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Music program attended:	Dalcroze
Child's gender and age:	Boy: 31 months
Parents' ages:	Mother: 33 years; father: 35 years
Parents' highest level of education:	Both parents: graduate school
Parents' majors:	Mother: art; father: computer science
Parents' jobs:	Mother: interior designer (part time) ; father: NI <sup>+</sup>
Parents' goals for music education:	Emotional development
Family musical activities:	Singing, listening to music, playing instruments
Parents' desires for musical skills for interacting with their children:	Listening to music, movement/dancing, playing instruments, expressing with art while listening to music
Child's favorite music activity / demonstration given during interview:	Playing instruments (especially xylophone) / none <sup>a</sup>
Degree of family musical interaction:	Twice a week
Instruments that parents play:	Mother: piano, violin, flute, bassoon; father: none
Musical instruments the families have:	Xylophone, shakers, castanets, rhythm sticks, gathering drum
Parents' needs for helping child learn music:	Go to concert, take private lessons
Parents' desires for their own music learning:	Musical interaction, lecture about child development
Parents' response regarding reasons for parent education:	To do activities together, to increase parents' learning

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<sup>+</sup> NI = not identified.

<sup>a</sup> The child fell asleep during the interview.

*Family C*

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Music program attended:	Dalcroze
Child's gender and age:	Girl: 48 months
Parents' ages:	Mother: 35 years; father: 35 years
Parents' highest level of education:	Mother: community college; father: NI <sup>+</sup>
Parents' majors:	Mother: accountant; father: technology
Parents' jobs:	Mother: homemaker; father: salesman
Parents' goals for music education:	Musical development; musical enjoyment; music activity as integrated play
Family musical activities:	Listening to music
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, playing instruments
Child's favorite music activity / child demonstration given during interview:	Singing & dancing / singing
Degree of family musical interaction:	Never
Instruments that parents play:	Mother: none; father: none
Musical instruments the families have:	Shakers, keyboard, sogo
Parents' needs for helping child learn music:	Go to concert, take private lessons
Parents' desires for their own music learning:	Musical interaction, lecture about child development, Korean children's folk song, multicultural children's songs
Parents' response regarding reasons for parent education:	To answer questions

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<sup>+</sup> NI = not identified.

*Family D*

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Music program attended:	Gymboree Music, Musikgarten
Child's gender and age:	Girl: 39 months
Parents' ages:	Mother: 32 years; father: 39 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: literature information; father: business
Parents' jobs:	Mother: librarian (past); father: banker
Parents' goals for music education:	Musical and physical development; musical experiences; educational value
Family musical activities:	Singing, listening to music, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, movement/dancing, playing instruments, expressing with art while listening to music
Child's favorite music activity / demonstration given during interview:	Playing drum / mother played ocarina and child played drum and sang
Degree of family musical interaction:	Every day
Instruments that parents play:	Mother: piano, recorder; father: none
Musical instruments the families have:	Xylophone, castanets, tambourine, triangle, keyboard, ocarina, rhythm sticks
Parents' need for helping child learn music:	Read books, go to concert, attend workshop, attend lecture, go to the library, play musical instrument
Parents' desires for their own music learning:	Musical interaction, instrumental lessons, lecture about child development, children's music books and materials, children's songs, how to search Internet
Parents' response regarding reasons for parent education:	To answer questions

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*Family E*

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Music program attended:	Musikgarten
Child's gender and age:	Boy: 41 months
Parents' ages:	Mother: 35 years; father: 37 years
Parents' highest level of education:	Mother: graduate school; father: 4-year degree
Parents' majors:	Mother: social welfare; father: psychotherapy
Parents' jobs:	Mother: play therapist; father: office worker
Parents' goals for music education:	Musical experiences and enjoyment; educational value
Family musical activities:	Singing, listening to music, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, movement/dancing, playing instruments
Child's favorite music activity / child demonstration given during interview:	Dancing / none <sup>a</sup>
Degree of family musical interaction:	2 to 3 times a week
Instruments that parents play:	Mother: piano, jango; father: none
Musical instruments the families have:	Xylophone, shakers, gathering drum
Parents' needs for helping child learn music:	Read books, go to concert, go to the library
Parents' desires for their own music learning:	Korean children's folk song, children's movement, children's music books and materials, multicultural children's songs, children's songs
Parents' response regarding reasons for parent education:	NA <sup>+</sup>

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<sup>a</sup>The child fell asleep during the interview.

<sup>+</sup>NA = not applicable.

*Family F*

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Music program attended:	Dalcroze, Kodály, Yamaha Music <sup>a</sup>
Child's gender and age:	Boy: 39 months
Parents' ages:	Mother: 35 years; father: NI <sup>+</sup>
Parents' highest level of education:	Mother: community college; father: 4-year degree
Parents' majors:	Mother: design; father: mathematics
Parents' jobs:	Mother: designer; father: computer programmer
Parents' goals for music education:	Musical, social, and language development
Family musical activities:	Singing, listening to music, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Playing instruments
Child's favorite music activity / demonstration given during interview:	Playing rhythm instruments / mother and child sang together with clapping
Degree of family musical interaction:	Every day (only listening to music)
Instruments that parents play:	Mother: piano; father: piano, pan flute
Musical instruments the families have:	Shakers, castanets, tambourine, rhythm sticks, triangle, keyboard, sogo
Parents' needs for helping child learn music:	Read books, go to concert, take private lessons, attend lecture
Parents' desires for their own music learning:	Musical interaction, instrument lessons, lecture about child development
Parents' response regarding reasons for parent education:	To answer questions, to improve education, to do activities together

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<sup>a</sup> Child's sibling attended Yamaha Music School.

<sup>+</sup> NI = not identified.

*Family G*

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Music program attended:	Dalcroze
Child's gender and age:	Girl: 42 months
Parents' ages:	Mother: 35 years; father: 38 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: sociology; father: English literature
Parents' jobs:	Mother: private teacher (past); father: office worker
Parents' goals for music education:	Social, cognitive, and creative development; music activity as integrated play
Family musical activities:	Singing, listening to music
Parents' desires for musical skills for interacting with their children:	Singing, listening to music movement/dancing, playing instruments, artistic expression while listening to music
Child's favorite music activity / child demonstration given during interview:	Singing / played tambourine and triangle
Degree of family musical interaction:	Every day
Instruments that parents play:	Both parents: none
Musical instruments the families have:	Xylophone, castanets, tambourine, rhythm sticks, triangle, keyboard
Parents' needs for helping child learn music:	Read books, take private lessons, attend workshop
Parents' desires for their own music learning:	Musical interaction, classical music, lecture about child development, how to search Internet
Parents' response regarding reasons for parent education:	To improve education, to increase parents' learning

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*Family H*

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Music program attended:	Musikgarten
Child's gender and age:	Girl: 34 months
Parents' ages:	Mother: 38 years; father: 43 years
Parents' highest level of education:	Mother: high school; father: 4-year degree
Parents' majors:	Mother: NA <sup>+</sup> ; father: English literature
Parents' jobs:	Mother: computer graphic (past); father: office worker
Parents' goals for music education:	Musical, emotional, social, and physical development
Family musical activities:	Singing, listening to music, dancing/movement
Parents' desires for musical skills for interacting with their children:	Singing, listening to music movement/dancing, playing instruments
Child's favorite music activity / demonstration given during interview:	Singing / mother and child sang together
Degree of family musical interaction:	Twice a week
Instruments that parents play:	Mother: none; father: guitar
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, rhythm sticks, hand drum
Parents' needs for helping child learn music:	Read books, go to concert, attend lecture, go to the library
Parents' desires for their own music learning:	Musical interaction, classical music, instrument lessons, lecture about child development, children's songs in English, voice lessons
Parents' response regarding reasons for parent education:	To improve education, in increase parents' learning

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<sup>+</sup> NA= not applicable.

*Family I*

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Music program attended:	Musikgarten
Child's gender and age:	Boy: 46 months
Parents' ages:	Mother: 36 years; father: 38 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: architecture; father: architecture
Parents' jobs:	Mother: architectural design (past); father: architectural design
Parents' goals for music education:	Physical development; musical enjoyment
Family musical activities:	Singing
Parents' desires for musical skills for interacting with their children:	Singing, movement/dancing, playing instruments
Child's favorite music activity / child demonstration given during interview:	Singing / none <sup>a</sup>
Degree of family musical interaction:	Once a week
Instruments that parents play:	Mother: piano; father: none
Musical instruments the families have:	None
Parents' need for helping child learn music:	Read books, go to concert, take private lessons
Parents' desires for their own music learning:	Musical interaction, classical music, instrument lessons, lecture about child development, Korean children's folk songs, multicultural children's songs, music theory
Parents' response regarding reasons for parent education:	To improve education, to do activities together

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<sup>a</sup>The child fell asleep during the interview.

*Family J*

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Music program attended:	Eurhythmics
Child's gender and age:	Boy: 24 months
Parents' ages:	Mother: 32 years; father: 34 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: social welfare; father: chemistry
Parents' jobs:	Mother: manager of a clothing company (past); father: office worker
Parents' goals for music education:	Social development, play in musical environment
Family musical activities:	Singing, listening to music, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, playing instruments, piano accompaniment
Child's favorite music activity / demonstration given during interview:	Singing / mother and child each sang
Degree of family musical interaction:	Every day
Instruments that parents play:	Mother: piano, violin; father: piano, cello, electronic guitar
Musical instruments the families have:	Xylophone, gathering drum, violin, cello, guitar
Parents' needs for helping child learn music:	Read books, take private lessons, attend workshop
Parents' desires for their own music learning:	Musical interaction, classical music, instrument lessons, lecture about child development, children's movement
Parents' response regarding reasons for parent education:	To answer questions, to improve education, to do activities together

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*Family K*

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Music program attended:	Eurhythmics
Child's gender and age:	Girl: 41 months
Parents' ages:	Mother: 30 years; father: 37 years
Parents' highest level of education:	Both parents: graduate school
Parents' majors:	Mother: physics & educational psychology; father: history & education
Parents' jobs:	Mother: homemaker; father: business
Parents' goals for music education:	Musical enjoyment; music activity as integrated play
Family musical activities:	Singing, listening to music
Parents' desires for musical skills for interacting with their children:	Playing instruments (especially piano)
Child's favorite music activity / child demonstration given during interview:	Singing / none
Degree of family musical interaction:	NI <sup>+</sup>
Instruments that parents play:	Both parents: none
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, keyboard
Parents' needs for helping child learn music:	Read books, go to concert, take private lessons
Parents' desires for their own music learning:	Musical interaction, classical music, Korean children's folk songs, children's songs in English
Parents' response regarding reasons for parent education:	To improve education, to do activities together

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<sup>+</sup> NI = not identified.

*Family L*

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Music program attended:	Amadeus Class, Eurhythmics, Musikgarten
Child's gender and age:	Girl: 49 months
Parents' ages:	Mother: 33 years; father: 35 years
Parents' highest level of education:	Both parents: graduate school
Parents' majors:	Mother: psychology; father: gene technology
Parents' jobs:	Mother: play therapist; father: business
Parents' goals for music education:	Musical, social, physical, & language development; musical experiences & enjoyment; educational value; play in musical environment
Family musical activities:	Singing, listening to music, playing instruments (past only)
Parents' desires for musical skills for interacting with their children:	None
Child's favorite music activity / child demonstration given during interview:	Dancing / mother and child sang together
Degree of family musical interaction:	Current: almost never; past (1–2 years prior to study): often
Instruments that parents play:	Mother: piano; father: piano, drum, guitar
Musical instruments the families have:	Shakers, castanets, tambourine, gathering drum, hand drum, touch bells, guiro
Parents' needs for helping child learn music:	Read books, go to concert, take music class for infant
Parents' desires for their own music learning:	Musical interaction, classical music, instrument lessons, lecture about child development, Korean children's folk songs, children's movement, children's songs in English, children's music books and materials, multicultural children's songs, how to read music, how to search Internet
Parents' response regarding reasons for parent education:	To answer questions, to improve education

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*Family M*

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Music program attended:	Musikgarten, Orff <sup>a</sup>
Child's gender and age:	Girl: 27 months
Parents' ages:	Mother: 33 years; father: 35 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: dance; father: design
Parents' jobs:	Mother: manager in dance company; father: business
Parents' goals for music education:	Social, emotional, cognitive, & language development; ability to concentrate; musical enjoyment, music activity as integrated play
Family musical activities:	Singing, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, movement/dancing, playing instruments
Child's favorite music activity / demonstration given during interview:	Playing drum / mother & child played drums together
Degree of family musical interaction:	Every day
Instruments that parents play:	Mother: piano, jango, buk, sogo; father: piano, violin
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, rhythm sticks, triangle, sogo, piano
Parents' needs for helping child learn music:	Go to concert, attend lecture
Parents' desires for their own music learning:	Musical interaction, classical music, instrument lessons, lecture about child development, Korean children's folk songs, children's movement, children's songs in English, children's music books and materials, multicultural children's songs, how to read music, children's songs, music theory, voice lessons, how to dance
Parents' response regarding reasons for parent education:	To improve education

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<sup>a</sup> Both Child M and his sibling attended Musikgarten and Orff.

*Family N*

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Music program attended:	Yamaha Music
Child's gender and age:	Boy: 32 months
Parents' ages:	Mother: 33 years; father: 34 years
Parents' highest level of education:	Both parents: graduate school
Parents' majors:	Mother: art; father: electronic mathematics
Parents' jobs:	Mother: homemaker; father: employee of informational technology company
Parents' goals for music education:	Emotional development; musical experiences & enjoyment; educational value; ability to concentrate; play in musical environment
Family musical activities:	Listening to music, dancing
Parents' desires for musical skills for interacting with their children:	Listening to music, movement/dancing, playing instruments
Child's favorite music activity / demonstration given during interview:	Dancing / none <sup>a</sup>
Degree of family musical interaction	Every day
Instruments that parents play:	Mother: piano; father: electric guitar
Musical instruments the families have:	None
Parents' needs for helping child learn music:	Read books, go to concert
Parents' desires for their own music learning:	Instrument lessons, children's songs in English, learn how to dance
Parents' response regarding reasons for parent education:	To answer questions, to increase parents' learning

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<sup>a</sup> The child was not present at the interview because he was at preschool.

*Family O*

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Music program attended:	Audie, Eurhythmics
Child's gender and age:	Boy: 40 months
Parents' ages:	Mother: 32 years; father: 40 years
Parents' highest level of education:	Mother: 4-year degree; father: graduate school
Parents' majors:	Mother: art; father: business
Parents' jobs:	Mother: private art teacher (past); father: business
Parents' goals for music education:	Musical, emotional, & cognitive development; musical enjoyment; educational value
Family musical activities:	Singing, listening to music
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, movement/dancing, playing instruments, piano accompaniment
Child's favorite music activity / child demonstration given during interview:	Dancing / none
Degree of family musical interaction:	NI <sup>+</sup>
Instruments that parents play:	Mother: piano; father: piano, guitar
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, rhythm sticks, triangle
Parents' needs for helping child learn music: Parents' desires for their own music learning:	Read books, go to concert, attend workshop Musical interaction, classical music, instrument lessons, lecture about child development, Korean children's folk songs, children's movement, children's songs in English, children's music books and materials, multicultural children's songs, children's songs, how to search Internet
Parents' response regarding reasons for parent education:	To answer questions

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<sup>+</sup> NI = not identified.

*Family P*

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Music program attended:	Eurhythmics, Gymboree Music
Child's gender and age:	Boy: 34 months
Parents' ages:	Mother: 32 years; father: NI <sup>+</sup>
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: urban planning & development; father: business
Parents' jobs:	Mother: instructor (past); father: researcher
Parents' goals for music education:	Musical development; musical experiences; educational value; play in musical environment
Family musical activities:	Singing, listening to music, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, movement/dancing, playing instruments, piano accompaniment
Child's favorite music activity / demonstration given during interview:	None / none <sup>a</sup>
Degree of family musical interaction:	Every day
Instruments that parents play:	Mother: piano; father: piano
Musical instruments the families have:	Xylophone, shakers, keyboard, hand drum, melodian, recordian
Parents' needs for helping child learn music:	Read books, take private lessons, attend lecture
Parents' desires for their own music learning:	Musical interaction, instrument lessons, children's movement, children's music books and materials, how to read music, music theory, voice lessons
Parents' response regarding reasons for parent education:	To answer questions

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<sup>+</sup> NI = not identified.

<sup>a</sup> The child was not present at the interview because he was at preschool.

*Family Q*

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Music program attended:	Eurhythmics, Musikgarten
Child's gender and age:	Girl: 36 months
Parents' ages:	Mother: 37 years; father: 38 years
Parents' highest level of education:	Mother: 4-year degree; father: high school
Parents' majors:	Mother: family science; father: NA <sup>+</sup>
Parents' jobs:	Mother: accountant (past); father: business
Parents' goals for music education:	Emotional & cognitive development; music activity as integrated play
Family musical activities:	Singing, listening to music, dancing/movement, playing instruments (past)
Parents' desires for musical skills for interacting with their children:	Singing, movement/dancing, playing instruments (piano, violin, cello)
Child's favorite music activity / demonstration given during interview:	NI <sup>++</sup> / none
Degree of family musical interaction:	Every day
Instruments that parents play:	Mother: none; father: none
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, rhythm sticks, triangle, keyboard, gathering drum
Parents' need for helping child learn music:	Read books, go to concert, take private lessons, attend workshop, attend lecture
Parents' desires for their own music learning:	Musical interaction, classical music, instrument lessons, lecture about child development, Korean children's folk songs, children's movement, children's songs in English, children's music books, multicultural children's songs, how to read music, children's songs, music theory, how to dance
Parents' response regarding reasons for parent education:	To improve education

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<sup>+</sup> NA = not applicable; <sup>++</sup>NI = not identified.

*Family R*

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Music program attended:	Musikgarten
Child's gender and age:	Girl: 37 months
Parents' ages:	Mother: 33 years; father: 35 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: history; father: business
Parents' jobs:	Mother: middle school teacher (past); father: international sales
Parents' goals for music education:	Emotional & cognitive development; music activity as integrated play
Family musical activities:	Singing, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music movement/dancing, playing instruments (especially violin)
Child's favorite music activity / demonstration given during interview:	Dancing / none
Degree of family musical interaction:	Twice a week (20 to 30 minutes each time)
Instruments that parents play:	Mother: piano; father: none
Musical instruments the families have:	Shakers, rhythm sticks, piano, children's handbells
Parents' needs for helping child learn music:	Read books, go to concert, attend workshop
Parents' desires for their own music learning:	Musical interaction, classical music, Korean children's folk songs, children's movement, children's songs
Parents' response regarding reasons for parent education:	To improve education, to increase parents' learning

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*Family S*

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Music program attended:	Amadeus Class, Eurhythmics, Musikgarten, Yamaha Music
Child's gender and age:	Girl: 33 months
Parents' ages:	Mother: 32 years; father: 37 years
Parents' highest level of education:	Mother: 4-year degree; father: graduate school
Parents' majors:	Mother: dance; father: control engineering
Parents' jobs:	Mother: dance teacher (past); father: college instructor
Parents' goals for music education:	Emotional & creative development; musical experience & enjoyment; ability to concentrate; play in musical environment
Family musical activities:	Singing, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, reading music, movement/dancing, playing instruments
Child's favorite music activity / demonstration given during interview:	Singing & playing jango / mother and child played jangos together
Degree of family musical interaction:	Every day (more than 3 hours a day)
Instruments that parents play:	Mother: jango, buk, sogo, quanguari, kayakum; father: piano, recorder
Musical instruments the families have:	Xylophone, tambourine, rhythm sticks, triangle, keyboard, sogo, jango
Parents' needs for helping child learn music:	Read books, go to concert, take private lessons, attend workshop, attend lecture, go to the library
Parents' desires for their own music learning:	Classical music, instrument lessons, lecture about child development, how to read music, how to search Internet
Parents' response regarding reasons for parent education:	To answer questions, to improve education

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*Family T*

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Music program attended:	Audie, Kindermusik, Musikgarten
Child's gender and age:	Girl: 42 months
Parents' ages:	Mother: 32 years; father: 34 years
Parents' highest level of education:	Mother: 4-year degree; father: graduate school
Parents' majors:	Mother: history; father: electronic communication
Parents' jobs:	Mother: office worker (past); father: researcher
Parents' goals for music education:	Social, emotional, & language development; musical experiences
Family musical activities:	Singing, chanting, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, playing instruments
Child's favorite music activity / demonstration given during interview:	Singing & playing instruments / child and mother demonstrated their interactive chanting.
Degree of family musical interaction:	Every day
Instruments that parents play:	Mother: piano, violin; father: none
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, rhythm sticks, triangle, gathering drum, hand drum, piano, violin, kazoo
Parents' needs for helping child learn music:	Read books, go to concert, attend workshop, go to the library
Parents' desires for their own music learning:	Musical interaction, classical music, lecture about child development
Parents' response regarding reasons for parent education:	To answer questions, to improve education

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*Family U*

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Music program attended:	Gymboree, Eurhythmics <sup>a</sup>
Child's gender and age:	Girl: 39 months
Parents' ages:	Mother: 34 years; father: 38 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: English literature; father: Korean literature
Parents' jobs:	Mother: English teacher (past); father: instructor
Parents' goals of music education:	Musical & cognitive development; musical experiences & enjoyment; ability to concentrate
Family musical activities:	Singing, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music, playing instruments, piano accompaniment
Child's favorite music activity / demonstration given during interview:	Singing / none <sup>b</sup>
Degree of family musical interaction:	Once a week (20 minutes)
Instruments that parents play:	Mother: autoharp; father: none
Musical instruments the families have:	Xylophone, shakers, castanets, tambourine, gathering drum
Parents' needs for helping child learn music:	Read books, go to concert, take private lessons
Parents' desires for their own music learning:	Musical interaction, instrument lessons, how to read music, how to search Internet
Parents' response regarding reasons for parent education:	To answer questions

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<sup>a</sup>The preschool that Child U attended included the Eurhythmics program.

<sup>b</sup>The child was not present at the interview because he was at preschool.

*Family V*

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Music program attended:	Orff
Child's gender and age:	Girl: 35 months
Parents' ages:	Mother: 31 years; father: 34 years
Parents' highest level of education:	Both parents: 4-year degree
Parents' majors:	Mother: elementary education; father: technology
Parents' jobs:	Mother: elementary school teacher; father: company employee
Parents' goals for music education:	Musical & emotional development; musical experiences & enjoyment
Family musical activities:	Singing, listening to music, dancing/movement, playing instruments
Parents' desires for musical skills for interacting with their children:	Singing, listening to music movement/dancing, playing instruments, piano accompaniment
Child's favorite music activity / demonstration given during interview:	Singing / mother and child sang together
Degree of family musical interaction:	Every day (1 to 2 hours each time)
Instruments that parents play:	Mother: piano; father: none
Musical instruments the families have:	Xylophone, castanets, tambourine, rhythm sticks, triangle, keyboard, recorder
Parents' needs for helping child learn music:	Read books, go to concert, take private lessons
Parents' desires for their own music learning:	Musical interaction, classical music, instrument lessons, Korean children's folk songs, children's movement, children's songs in English, children's music books and materials, multicultural children's songs, how to read music, children's songs
Parents' response regarding reasons for parent education:	To answer questions, to do activities together

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APPENDIX G  
MASTER OUTLINE OF FINDINGS

A. Parents' Goals for Music Programs

1. Facilitation of child's development
  - a. Musical
  - b. Emotional
  - c. Social
  - d. Cognitive
  - e. Physical
  - f. Language
  - g. Creative
2. Enrichment of child's life
  - a. Musical experiences
  - b. Musical enjoyment
3. Preparation for future learning
  - a. Educational value
  - b. Ability to concentrate
4. Play through music
  - a. Play in a musical environment
  - b. Music activity as integrated play

B. Parents' Knowledge of Music Programs

1. Parents' knowledge of music programs their children attend(ed): Based only on program activities parents experienced
2. Parents' knowledge about differences among music programs: Minimal
3. Issues important to parents
  - a. Criteria for choosing a music program
  - b. Importance of the teacher
  - c. Class size and quality education
  - d. Feeling of boredom
  - e. Child's style and music program
  - f. Open trial class
  - g. Willingness to remain with one program

## C. Parents' Practices for Music Activities

1. Practices of musical interactions
  - a. Musical interaction activities at home: singing, listening to music, playing instruments, dancing/movement
  - b. Frequency of parents' musical interaction with their children: Varied (from *never* to *every day*)
  - c. Child's favorite musical activity: Mostly singing, dancing/movement, playing instruments
  - d. Parents' musical background: Most parents had extensive musical background, which may affect their musical practices
2. Factors that affect musical activities
  - a. Contribution to musical activities: Father's support, parent's capacity to play instruments, playing CDs, grandparent's support, have musical instruments at home, parent's ability to dance, parent's affinity for concerts and musicals
  - b. Hindrance of musical activities: Most parents indicated nothing special; specific factors were apartment environment, phone and telephone noises, visitors, living with grandparents, and presence of baby
3. Musical home environment
  - a. Musical instruments and toy instruments
  - b. CDs and DVDs
  - c. Books related to music

## D. Needs

1. Musical skills parents want to use
  - a. Playing instruments
  - b. Singing
  - c. Listening to music
  - d. Movement/dancing
  - e. Expressing feeling with art while listening to music
2. Parents' needs regarding children's music education
  - a. Read books or other materials
  - b. Go to concerts
  - c. Take private lessons
  - d. Attend workshops
  - e. Attend lectures
  - f. Go to libraries

3. Parents' desires for their own music education (only top five listed here)
  - a. How to interact musically
  - b. Classical music for music appreciation
  - c. Instrument lessons
  - d. Lecture about child development
  - e. Korean children's folk songs
  
4. Necessity of parent education in teaching music to children
  - a. To answer questions
  - b. To improve education
  - c. To do activities together
  - d. To increase parents' learning

## APPENDIX H TIMELINE FOR STUDY

### January–June 2007

- Reviewed relevant literature
- Designed outline of the study
- Constructed, conducted, and reviewed pilot written questionnaire and interview protocols for proposed study preparation
- Presented the proposal of this study to Dissertation Committee Members
- Obtained permission from Campus Institutional Review Board to use human subjects

### July–December 2007

- Recruited participants, contacted participants by telephone, and confirmed appointment approval for interviews
- Obtained questionnaire answers from participants
- Conducted in-depth, one-on-one interviews with 20 participants (took field notes, audio recorded and video recorded during interviews)
- Transcribed audio recordings and watched videotapes
- Read and marked transcriptions, began to compare transcriptions
- Wrote research journal entries and read them

### January–June 2008

- Completed data collection by interviewing two more participants
- Completed transcriptions
- Reread transcriptions, compared them, and analyzed them
- Watched videotapes for data analysis
- Conducted follow-up telephone interviews, including member checks
- Formulated answers according to research questions
- Found themes and categories; created tables to organize findings
- Conducted member checks, peer debriefings, translation cross-checking, and advisor reviews
- Wrote methodology and findings sections

### July–October 2008

- Searched substantive literature based on the findings of this study
- Refined findings, deepened interpretations, and wrote discussion section
- Continued member checks, peer debriefings, translation cross-checking, and advisor reviews
- Continued editing and revisions

## VITA

Hyun-Kyung Youm was born on January 16, 1966, in Seoul, South Korea. She earned her bachelor's degree in educational psychology (1989), as well as her master's degree (1991) and first doctorate in child developmental psychology (1998) from Ewha Womans University in Seoul. She earned her second Ph.D. (2008) in Curriculum and Instruction with an Emphasis in Music Education at the University of Missouri-Columbia. She worked with disabled children, leading music activities at the Children's Center for Developmental Support at Ewha Womans University. She is a former assistant professor as well as a dean of the Department of Early Childhood Education at Baewha Women's College and served as an academic advisor for Baewha Kindergarten in Seoul. She also taught in the Ewha Graduate School of Education and The School of Continuing Education at Ewha Womans University in Seoul. As an exchange professor, she shared her knowledge and academic experiences with students and faculty at the University of Missouri-Columbia as well as in public elementary schools in Columbia, Missouri. Dr. Youm is a co-founder of Koomzaal Company, Ltd., as well as the executive director of Koomzaal Educational Institute in South Korea. With her expertise in child development and music education, she has published articles as well as new integrated programs and materials to enhance children's education in music and related areas.