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The purpose of this study was to determine relationships among parental influences, selected demographic factors, academic achievement, adolescent self-concept as a future music educator, and the decision to major in music education. Although the home and family have been found to influence the decision to become a music educator, literature that specifically addresses contributions of parents toward adolescent self-concept as a future music educator and the decision to major in music education is limited. The current study investigated (1) relationships among parental influences, academic achievement, and adolescent self-concept as a future music educator, (2) whether parental influences, academic achievement, and demographic factors contribute to undergraduate students' self-concept as a future music educator, and (3) significant differences that exist in undergraduate students' self-concept as a future music educator due to select demographic factors and perceived parental influences.

The Parental Influence on Self-Concept as a Music Educator Survey (PISCAMES), a self-report rating scale, was constructed to gather information on parental involvement, parental influence on decision to major in music education, and self-concept as a music educator. Subjects (N = 148) were volunteer undergraduate music education students enrolled in North Carolina and Idaho during the 2007 academic spring term. Subjects' class ranks ranged from freshman to senior; individuals were registered as full time, instrumental and/or choral music education majors.

Each subject completed the PISCAMES and data were examined using descriptive analysis, correlational analysis, stepwise multiple regression analysis, and analysis of variance. Parental influences are found to be related to self-concept as a music educator, parental influence on decision to major in music education contributes to the development of self-concept, and increases in self-concept as a future music educator are influenced by differences in parental influence. Specifically, parents' feelings regarding successful completion of education and musical ability necessary to be a successful music educator have significant ($p < .001$) impact on their son's/daughter's self-concept as a future music educator.

RELATIONSHIPS AMONG PARENTAL INFLUENCES, SELECTED DEMOGRAPHIC FACTORS, ADOLESCENT SELF-CONCEPT AS A FUTURE MUSIC EDUCATOR, AND THE DECISION TO MAJOR IN MUSIC EDUCATION

by

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Each year high school seniors across the country act on an interest, dream, or desire to enter college and pursue a degree in music. Having begun formal music education during their elementary or secondary school career, these individuals experience fulfillment, enjoyment, personal musical success, and a genuine love for music through participation in a wide variety of musical experiences. As a result, by senior year in high school these individuals make the decision to apply to a university music program to pursue a baccalaureate degree in music.

> Traditionally, undergraduate music majors are socialized to be followers and not intellectual and visionary leaders in the sense described by the MENC (1972, 1987), emphasizing that new teachers ought to model intellectual curiosity and various personal and leadership qualities so that they can envision and initiate needed changes. (Woodward, 2002, p. 685)

Entering the university or college curriculum, individual identity and belief about capability have relevance. "Students are required to develop their technical expertise using various performance and teaching methodologies, but are not encouraged to critically examine them or to consider the moral, social, or political implications of their actions" (Woodward, 2002, p. 684). By only focusing on methods that develop technical skills, performance techniques, and musical skills, teacher education programs promote intellectual passivity. Music education may perpetuate the masterful musical technician

that reproduces school music culture, but neglects the development of critical thinking, problem-solving skills, and creative independence in music teaching. Doing so would empower the pre-service music teacher to breathe new life into performance and teaching practice as a future music educator.

Various institutions employ entrance mechanisms intended to identify individuals who demonstrate potential for success in music. There is a need to attract undergraduates who have promise in cultivating morals, values and character, and who will eventually become future leaders in the field of music education. Chase and Keene (1981) suggest that students who declare their major early in their college careers have higher levels of academic achievement, earn higher grade-point averages, take more college credit hours, and often excel beyond what their talent indicators predict (Pearson & Dellmann-Jenkins, 1997). Recruiting students who know who they are, believe in themselves, know what they want, and are motivated to achieve the personal traits, skills, and competencies related to becoming a musician and music educator would more likely yield undergraduate music majors who will be successful in achieving program requirements necessary for certification and entrance into the profession as a musician and music educator.

Although the home and family have been found to influence the decision to become a music educator (Bergee, 2001), research has not examined the specific role of parents in this decision. While Zdzinski (1993) has identified a body of literature showing the importance of parental involvement to student success, there is need for examination of the influence of parents on student identity and beliefs about their capabilities (i.e.,

self-efficacy) regarding the decision to major in music education. In addition, while researchers investigate the influence of significant others on adolescent self-concept, literature that specifically addresses contributions of parents toward self-concept and self-efficacy in music is limited. Specifically, there has not been research conducted that examines parental involvement which contributes to an adolescent's identity as a future music educator and decision to major in music education.

Background

Before the institution of mass public schooling approximately one century ago, the primary means of education was accomplished at home (Coleman, 1987). With the advent of the industrial revolution and the rise of public education, schooling was supplementary to instruction provided at home. Even with mass public education, during the twelve years of public schooling in which students spend 180 six-hour days a year, only 13% of total time is spent in school, while 87% is spent outside of school (Walberg, 1984).

Home environment has long been known to be one of the most influential factors on student learning (Garber & Ware, 1972; Olson, 1984; Shapiro & Bloom, 1977). Ascher (1987) stated that "research continues to show that the home environment is one of the most powerful predictors of school achievement" (p. 5). In particular, the use of learning activities at home has been emphasized. As Epstein (1985) stated,

> The evidence is clear that parental encouragement, activities, and interest at home and parental participation in schools and classrooms positively influence achievement, even after the student's ability and family socioeconomic status are taken into account. Students gain in personal and academic development if their

> families emphasize schooling, let the children know they do, and do so continually over the school years. (p. 19)

In a discussion of research relating parental involvement to academic achievement, Bloom (1981) suggested that parental involvement is a major factor in determining school achievement, interest in school learning, and number of years completed. According to Bloom, parental involvement accounts for more variation in student learning than does either curriculum or instruction.

Several researchers examined effective schools and identified parental involvement as an important variable. Hawley and Rosenholz (1983) found that parental involvement was one of four school factors tied to improved achievement. Purkey and Smith (1983) discovered that parental involvement was a critical organizational variable in their models for effective schools. Moore (1984) also identified parental involvement to be one of ten key educational ingredients related to school effectiveness.

Success in specific academic subject areas is related to parental involvement. Ryan (1964), Stabler (1969), and Mize (1977) all found positive relationships between parent involvement and reading achievement. Gutman (1981) and Wheeler (1984) obtained similar results with mathematics achievement. Kitchen (1975) and Henderson (1981, 1987) also discovered significant positive relationships between parental involvement and general academic achievement. Similar results were found between parental involvement and academic achievement in other countries (Cyster, Clift, & Battle, 1979; Davie, Butler, & Goldstein, 1972; Marjoribanks, 1979; Plowden Report, 1967; Thorndike, 1973).

While considerable literature exists focusing on the relationship of parental involvement and academic success, much less research exists specifically emphasizing contributions of parental involvement to music education. Investigation in the area of instrumental music regarding the role of parental involvement has been particularly limited (Zdzinski, 1993). In instrumental music education, the Talent Education movement of Shinichi Suzuki stressed the importance of parental involvement.

> Children are really educated in the home, so in order that the child will have good posture and practice properly at home, it is necessary for the parent to have firsthand experience. The correct education of the child depends on this. Until the parent can play one piece, the child does not play at all . . . The idea is to get the child to say, "I want to play too." The proper environment is created for the child . . . We have caused him to acquire this desire. (Suzuki, 1983, p. 95)

Major features of the Suzuki approach related to parental involvement include the structure at home provided by parents, the assistance parents provide with student practice, and the use of shared musical experiences within the family (Resch, 1984; Tanicuchi, 1984). Additionally, in the Japanese culture, widely held assumptions about parental involvement in education help to shape the approach, such as the belief that children can be most easily taught at a very early age and parents should be used as models, which students use to learn through observation (Tanicuchi, 1984).

Researchers in instrumental music have examined selected aspects of parental involvement as it relates to musical performance. Graziano (1991) found that parental involvement relates to success with piano lessons. Brokaw (1983) investigated the use of parental help with practice and its effects upon middle school band student achievement, and Doan (1973) investigated the same with middle school string students. Both Brokaw

and Doan determined parental involvement to be related to student performance achievement. Zdzinski (1987; 1992) discovered mixed results among parental involvement and performance achievement. Particularly, he found an interaction for gender and music aptitude with parental involvement. Burbank (1968), Miller (1978), Robinson and Morris (1986), and McBride (1991) determined that there were gender differences in academic achievement and attitudes.

Other studies in music focused on relationships between parental involvement and cognitive musical achievement or music aptitude. Relatively strong positive relationships have been found between parental involvement and cognitive achievement in music at the elementary level (Brand, 1986; DeFrece, 1988; Freeman, 1976; Jenkins, 1976; Moore, 1982; Shelton, 1966). Studies examining cognitive musical achievement at the secondary level were mixed and relationships appear to be weaker. While Kehrberg (1982) reported moderate positive relationships between parental involvement and cognitive musical achievement in a sample of students in grades 4-12, Zdzinski (1987, 1992) found weak relationships among similar grade students.

Among parental involvement studies examining music aptitude, a different trend was apparent. Several studies disclosed no relationship between parental involvement and the music aptitude of elementary age subjects (Brand, 1982, 1986; Mitchell, 1985). In contrast, studies of middle school subjects (Brokaw, 1983; Wermuth, 1971; Zdzinski, 1987, 1992) all reported weak, positive relationships. No studies have been found that examine parental involvement and musical aptitude among high school students.

While there were many studies at the elementary level, especially in academic areas, a major weakness in the parent involvement literature cited by Gordon (1978), Berreuta-Clement, Schweinhart, Barnett, Epstein, and Weikart (1984), and Toppling (1986) is the lack of studies that examine secondary students. While Zdzinski (1993) indicated that very little research has examined the relation of parental involvement with musical attitudes of band students, there were studies (Hartman, 1970; Sandvoss, 1969; Thames, 1979) that examined the relationship among parental involvement and the musical attitudes of parents of elementary age students. None of these researchers examined the influence of age differences upon parental involvement, and none used instrumental music students as subjects.

While the Leblanc Corporation (1961) has stated that parental attitudes influence the musical activity of band students, it has not investigated the outcome of parental involvement on student affect. Zdzinski (1993) found parental involvement to be related to students' performance, cognitive, and affective outcomes.

As a result of wide-spread interest, the body of educational research literature pertaining to self-concept has grown to vast proportions. There are over 10,000 studies of self-esteem, measured by more than 200 different tests (Adler et al., 1992). Reynolds (1992) indicated the wealth of educational literature regarding self-concept contrasts sharply with the scarcity of research regarding music education and self-concept. Generally, research regarding music education and self-concept is limited to self-concept of music ability and the relationship between general self-concept and music education.

Theories by Erikson (1968) and Tinto (1975) provide a basis for understanding identity formation, student values and beliefs, and self-concept of musical ability.

Reynolds (1992) further pointed out that the shortage of literature that specifically addresses self-concept in music is enriched by research pertaining to the attribution theory of motivation, and literature regarding self-concept of ability (Bandura, 1977, 1986; Covington, 1984; Dweck, Goetz, & Strauss, 1980; Dweck & Henderson, 1989; Dweck & Leggett, 1988; Weiner, 1986). Self-efficacy theory and research contributed to self-concept theory primarily by supporting the enhancement model of belief change (Gorrell, 1990). A majority of the literature related to music concentrates on the role of self-efficacy in musical performance. McCormick and McPherson (2003) suggested that regarding motivation, self-efficacy is the best predictor of actual performance.

According to Suzuki (1997), "We derive our history, identity, purpose and ways of thinking from the social grouping in which we are born and raised and on which we depend" (p. 165). O'Neill (2006) confirmed that the components of musical development include a combination of motivational sources, personal beliefs and values, and musical behaviours known to enhance the development of musical skills, knowledge, and understanding, as well as the definition and fulfillment of self or a sense of identity in terms of music. Motivational sources involve both internal and external development assets, including parent and teacher attitudes, encouragement, involvement, and modeling. "A musical identity integrates past, present, and anticipated future musical involvement…young people only pursue educational goals they can imagine are possible" (O'Neill, 2006, p. 470).

The literature indicates that the way parents interact with the adolescent has a crucial role in influencing engagement with music and development of self-concept as musician. The perceptions of feedback provided by parents regulate the emergent identity by confirming or rejecting characteristics displayed. Parents are motivational sources, influencing personal beliefs and values, and emotional functioning of their child. The role of the parent is important to helping the individual cope with emotional difficulties, and in encouraging problem solving, developing self-motivation, and handling emotional difficulty.

Sichivitsa (2004) found that the influences of parental musicianship and support in music, previous musical experience, self-concept of musical ability, academic integration, social integration, and value of music influence students' intentions to continue studying music. Students whose parents are involved in music and support their children's decisions to study music have greater belief in their ability to do well in music that leads to higher satisfaction and results in higher intentions for future music participation.

Recent research demonstrates that home influence and conditions of the family are persuasive or influential in pre-service teachers' decisions to choose teaching as a career. Bergee (2001) has studied influences on collegiate students' decisions to become a music educator. The researcher sought to identify persons, experiences, events, organizations, and other factors that influence collegiate music educators' decisions to teach music. Concerns regarding pending teacher shortages, teacher recruitment and retention are issues that warranted such research.

While Bergee indicated that individuals' parents and siblings are important influences on the decision to become a music educator, research has not been pursued regarding the definite role of parents in this decision. In addition, while researchers have investigated the influence of significant others on adolescent self-concept and self-efficacy, literature that specifically addresses contributions of parents toward self-concept and self-efficacy in music is limited. Specifically, there is not research on the extent to which parental involvement contributes to adolescent identity as a future music educator and the decision to major in music education.

The Purpose

The purpose of this study is to determine relationships among parental influences, demographic factors, academic achievement, and adolescent self-concept as a future music educator. The predictive strengths of these variables may help identify conditions that contribute to the development of pre-service music educators. The following specific research questions are addressed by the study.

1. What are the relationships among parental influence, academic achievement and self-concept as a future music educator?

2. To what extent do parental influences, academic achievement, and demographic factors contribute to undergraduate students' self-concept as a future music educator?

3. Do significant differences exist in undergraduate students' self-concept as a future music educator due to the following demographic factors:

    a. Age
    b. Gender
    c. Ethnicity
    d. Undergraduate class level
    e. Major concentration

f. Parents' education
g. Parents' socio-economic status, and
h. Perceived parental influence.

Definitions of Terms

Parental Involvement. Parental involvement was operationally defined through use of the *University Parental Involvement Measure* (UPIM) that examines student perceptions of parental involvement in music.

Adolescent. Adolescence is the transitional stage of human development in which a juvenile matures into an adult. This transition involves biological, social, and psychological changes, though the biological ones are the easiest to measure objectively. In common language, "adolescent" and "teenager" may be considered synonyms. The ages of adolescence vary by culture. The World Health Organization (WHO) defined adolescence as the period of life between 10 and 19 years of age (Goodburn & Ross, 1995). In the context of this study, the adolescent refers to a person who has completed elementary school, entered secondary education such as middle school or high school, and embarked on undergraduate study.

Undergraduate students 18 years of age and older were asked to remember back to when they were an adolescent in responding to questions regarding parental involvement and parental influence on decision to major in music education on the Parental Influence on Self-concept as a Music Educator Survey (PISCAMES). Therefore, the phrase "adolescent self-concept," for example, does not necessarily mean the person is an adolescent at the time of completing the survey. Rather, it means that the university

student, no matter how old, is reflecting back to the adolescent stage when s/he lived at home with her/his parent(s).

Identity. Identity refers to the person's self-image, or mental mode of himself/herself in relation to other people. Tajfel (1974) defined social identity as "that part of an individual's self-concept which derives from his knowledge of his membership of a social group (or groups) together with the emotional significance attached to that membership" (p. 69). According to Suzuki (1997), "We derive our history, identity, purpose and ways of thinking from the social grouping in which we are born and raised and on which we depend" (p. 165). As musical identity combines past, present, and envisioned future involvement in music, adolescents pursue educational goals they imagine are possible (O'Neill, 2006).

Parental Influence. Walters and Stinnett (1971) recognized the 1960s as the decade in which important strides were made in identifying variables that are associated with different types of parent-child relationships. Much research has been reported concerning various types of parental influence upon the behavior of children. Research results have confirmed that parental acceptance, warmth, and support are positively related to favorable emotional, social, and intellectual development of children and that extreme restrictiveness, authoritarianism, and punitiveness, without acceptance, warmth and love tend to be negatively related to a child's positive self-concept, emotional, and social development. Parental influence is operationally defined through use of the *University Parental Influence on Decision* (UPID), which examines student perceptions of parental influence on adolescent decision to major in music education.

Role. Role is defined as a function or behavior of an individual in a group. The role provides the pattern according to which the individual is to act in a particular situation (White, 1964). Role theory (Mead, 1934) explained the nature of a person's self-concept as the result of the person's interaction with others. The theory holds that people see themselves according to how they believe others perceive them. It is a process in which one is taking the role of another person in order to view oneself from the vantage point of the other person. People see themselves as they thinks others see them and they act as they thinks others would like for them to act. The concept was first stated in Cooley's (1902, 1983) "looking glass self" that our self-concepts are formed as reflections of the responses and evaluations of others in our environment. In the context of this study, the role of parent refers to the function of the individual to influence adolescent self-concept through interaction, activity, involvement, and support.

Self-Concept. In very broad terms, self-concept is a person's perception of herself/himself (Shavelson, Hubner, & Stanton, 1976). These perceptions are formed through her/his experience with her/his environment and are influenced especially by environmental reinforcements and significant others. Reynolds (1992) defines self-concept in a broad sense to include "perception of oneself, including one's attitudes, knowledge, and feelings regarding abilities, appearance, and social relationships" (p. 2). Historically, psychological research on this construct has emphasized a general, overall, or global self-concept (Marsh, 1990a). The operational definition presented here is described in detail in Chapter II.

Self-Efficacy. Bandura (1977) described perceived self-efficacy as people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives. Self-efficacy beliefs determine how people feel, think, motivate themselves and behave. Self-efficacy differs from self-concept in that it is concerned not with the skills and abilities one thinks one has but with judgments of what one can do with whatever skills one possesses (Bandura, 1986). The operational definition presented here is described in detail in Chapter II.

Significant Others. This is a sociological term (Berger & Luckman, 1966; Cooley, 1922; Sullivan, 1940) that refers to individuals who are important to persons in the process of social identification. In the context of this study, these people influence adolescents to think of themselves as musicians and future music educators. These influential persons are categorized as parents, siblings, peers, teachers, directors, administrators, and self. As experiences change during the life cycle, significant others and their roles may also change (Berger & Luckman, 1966; Brim, 1966; Sullivan, 1953).

Undergraduate Music Education Major. Undergraduate music education major refers to a person enrolled in a university undergraduate curriculum leading to a bachelor of music education degree.

Value of the Study

Asmus (2005) validated the authority of the home regarding education. The home environment of students who enter an undergraduate music education program influences success in music, interest in pursuing a career in music, and potential for cultivating attributes that may be valuable as future leaders in the field of music education. Davidson

and Burland (2006) asserted that the ways in which adult figures such as parents interact with the adolescent have a crucial role in influencing engagement with music. Significant others have considerable influence in guiding the development of the adolescent musician. In addition to guiding the growth of practical skills, they also help the adolescent to confirm or reject emerging identity traits.

There are many facets to consider regarding who and what influences adolescent choices of a college or university major. The literature demonstrates that parents exercise the most influence on a student's selection of a major and that their level of encouragement is vital (Brittain, 1963; Marini, 1978; Pearson & Dellmann-Jenkins, 1997; Smith, 1981; Stage, 1993). Variables such as parent background, child rearing, emotional support, and conflict have prominent importance in the development of the adolescent and decisions he/she makes regarding college major and career.

Davidson and Burland (2006) suggested that the transition from adolescent to young adult involves the individual identifying and pursuing what seems necessary to fulfill her/his idealized personal identity. While becoming a musician might depend upon close contact with musical role models in order to develop the necessary knowledge of the skills involved and the behaviors required to succeed, parental positions in cultivating adolescents' identities as future musicians or music educators seem to play a major role in the student's decision to major in music education.

Limitations

The present study is restricted to the examination of the parental involvement, parental influence on adolescent decision to major in music education, demographic

factors affecting adolescent decision to major in music education, and undergraduate student self-concept as a future music educator. Adolescents with a sense of purpose and self-identity as future music educators yield undergraduate music majors who have higher levels of academic achievement, earn higher-grade point averages, excel beyond what their talent indicators predict, and achieve program requirements necessary for entrance into the profession as music educators.

Subjects in the present study were limited to freshmen, sophomore, junior, and senior music students enrolled in university undergraduate music education programs and selected from music education majors in two Southeastern universities and one Northwestern university. Each level presents information unique to the student at a specific stage of preparation. University faculty at each of the three universities responded to a request for participation of select universities located in the Southeastern, Southern, Midwest, and Western United States. Subjects were volunteer undergraduate music education students enrolled during the 2007 academic spring term. Analysis compared relationships regarding parental influence, academic achievement, demographic factors, decision to major in music education, and adolescent self-concept as a future music educator.

CHAPTER II

REVIEW OF LITERATURE

Researchers have found that the home has primary influence on education. This review of literature establishes a context for this study by investigating the influence of the home on student musical learning, the influence of the parents on adolescent self-concept (e.g., identity, values, belief system), the influence of parents on adolescent self-concept and self-efficacy as a musician and a future music educator, and the parental influence on adolescent decision regarding college major and career in music education.

The Influence of Home on Student Musical Learning

Many studies have demonstrated home influence on school environment, student learning, and student achievement. Asmus' (2005) review of literature validates the authority the home has regarding education.

> Home environment has long been known to be one of the most influential factors on student learning (Garber & Ware, 1972; Olsen, 1984; Shapiro & Bloom, 1977). Influences of the home include socio-economic status, enrichment, parental attitude, genetics, and the like. These influences have been cited as accounting for up to 80% of the variance of learning. It is in the home that students learn attitudes toward learning and school (Revicki, 1981), where achievement motivation is learned (Palmer, 1967), and from where parental involvement, that is so influential in student learning, emanates (Slaughter & Epps, 1987). Genetic factors have been shown to explain 25% of the known relationship between home environment and achievement (Cleveland, Jacobson, Lipinski, & Rowe, 2000).
>
> The major influence that the home has had on student achievement has been shown for reading (Anglum, 1990; Dolan, 1983), mathematics (Crane, 1996), and science (Abeti, 1983; Gorman & Yu; 1990). Characteristics of the home

> environments of high achievers has been supervision, organization, parental involvement, and parental communication (Diaz Soto, 1988). Importantly, it has been shown that positive changes in the home environment can produce increases in academic achievement (Kalinowski & Sloane, 1981). (Asmus, 2005, pp. 3-4)

As early as 1929, music has been one of the many variables studied by researchers of home environments (Brand, 1986). The Chapman-Sims Scale (Chapman & Sims, 1929), an early home environment instrument first reported in 1929, included such items as father's occupation, number of books in the home, and material possessions (including a piano) in the home. Campbell (1951, as cited in Miller, 1971) studied the home environment of English secondary school students. Children's access to music and frequency of visits to concerts were two of eight variables that predicted academic success in school.

Brand (1986) emphasized that the environment that children live in and how these environments contribute to optimal development are significant issues that have resulted in a substantial body of literature. Environmental variables within the home (e.g., child's access to intellectual stimulation, parental language style, parental techniques for controlling misbehavior, parental pattern of reinforcement) correlate significantly with children's intellectual status at a variety of ages (Elardo & Bradley, 1981; Fraser, 1959; Wach, 1978; Walberg & Marjoribanks, 1976). Dave (1963) investigated such features of the home environment as parent concern for achievement, social pressure from the home, rewards, parent knowledge of student progress, and emphasis on correct language. Such home environment factors produced correlations as high as .70 with I.Q. and .85 with achievement for fifth graders.

As part of recent studies of the relationship of parent and family involvement to music aptitude and achievement, Brand (1982, 1985, 1986) attempted to construct reliable measures of family musical involvement. Brand (1986) developed the Home Musical Environmental Scale to measure variables such as parental musical involvement with child, attitude toward music, and other aspects of home environment. When using this instrument with assessment of tonal and rhythmic perception, musical knowledge, skill in musical performance, music reading, and motivation for music, it was found that home musical environment was strongly related to musical achievement of the second grade students used in the study.

Further, in discussion of the development and validation of the Home Musical Environment Scale, Brand (1985) presented research related to the home musical environment. Brand indicated that researchers are eager to study home musical environment, its relationship to musical development, and the parents' role in influencing musical growth of children. Particularly, they have examined home musical environment in relationship to its influence on the musical response (Shelton, 1966), achievement (Zimmerman, 1963), and aptitude (Brand, 1982). Interestingly, these researchers have used questionnaires (Zimmerman, 1963) to seek information regarding musical studies, musical activities, and early musical experiences; home visitation (Shelton, 1966) to determine home musical environment; and have developed and used instruments that have not provided psychometric data regarding reliability and validity, to evaluate home musical environments (Brand, 1982; Jenkins, 1976; Reynolds, 1960).

Asmus (2005) stated that students know the importance of the home in music learning. Using statements students wrote about what caused success and failure in music, Asmus (1985, 1986) found a clearly delineated family background factor. This factor included statements like “having musical parents,” “having relatives who are musical,” “starting music when you are very young,” “having music run in your family,” and “being able to afford a good musical instrument.” Asmus (2005) contended that the home environment and its associated factors are the primary determinants of student learning. Involving parents in the total music teaching process is important for student success.

The involvement of parents in education has been an area of interest to many educational researchers. The Head Start and Follow-Through programs of the United States government created much interest in research about parental involvement and its relationships to a variety of educational outcomes (Lazar, 1979). As a result, there has been a widespread development of parental involvement programs and a broad interest in research concerning parental involvement and education (Gordon, 1978; Herman & Yeh, 1980; Henderson, 1988).

The active involvement of parents has been the subject of more than 3000 doctoral dissertations in education (Zdzinski, 1993, 1996). A substantial part of the research literature (Ascher, 1987; Bloom, 1981; Cyster et al., 1979; Epstein, 1983; Hawley & Rosenholz, 1983; Marjoribanks, 1979; Plowden Report, 1967; Thorndike, 1973) proposed that parental involvement is related to student success.

It was primarily during the 20th century that the importance and feasibility of conducting scientific investigation of parent-child relationships was fully accepted (Gildea, Glidewell, & Kantor, 1961). Walters and Stinnett (1971) recognized the 1960s as the decade in which important strides were made in identifying variables that are associated with different types of parent-child relationships. Much research has been reported concerning various types of parental influence upon the behavior of children. The research results illustrate that parental acceptance, warmth, and support are positively related to favorable emotional, social, and intellectual development of children and that extreme restrictiveness, authoritarianism, and punitiveness, without acceptance, warmth and love tend to be negatively related to a child's positive self-concept, emotional, and social development.

Parental Supportiveness

Siegelman (1965) examined the relationship between personality of college students and their early parent-child relationships, and found that those respondents with extraversion personality inclinations tended to recall their parents as loving while they were growing up and those subjects with introversion personality inclinations tended to remember their parents as rejecting. Those college students who indicated a high degree of anxiety tended to recall their parents as being rejecting while those college students who indicated a low degree of anxiety tended to recall their parents as loving when they were growing up. In addition, those subjects who indicated a high degree of anxiety tended to describe their parents as demanding.

These results are similar to those obtained by Siegelman (1966) in a study with fourth, fifth, and sixth grade boys. The results of the study indicated that those sons who reported their parents to be punishing tended to be rated by their male classmates as withdrawn, while those sons who perceived their parents as loving tended to be seen by their male peers as not withdrawn. No significant relationship was found to exist between demanding parents and withdrawn symptoms in their sons.

Bollmen (1967) found that the personality of the father may be more often related to parental acceptance of children than is the mother's personality. No positive significant relationship was found between parental acceptance of children and the mother's personality, parent's marital adjustment, and parental social environment.

In another study, Gnagey (1968) found male college students who score high on a measure of parental acceptance tended to manifest less anxiety and also tended more often to be under-achievers rather than over-achievers. In addition, he found that female students with a high degree of parental acceptance scores tended to rate the value of professional educational curricula higher than did the girls who had lower parental acceptance scores.

A positive relationship between parental acceptance and children's intelligence was noted by Hurley (1965). Maternal acceptance was not found to be more closely related to children's I.Q. than was paternal acceptance. The results support those of Digman (1963) and Hurley (1962) indicating a negative relationship between the parental attitudes of harshness and rejection and the child's intellectual development.

In a cross national study of conformity in male Catholic adolescents, Thomas and Weigert (1971) found that parental control in socialization was not a significant source of variation in conformity. However, the relationship between parent support and adolescent conformity to significant others, such as parents, was found to hold even under situations viewed by the respondents as areas in which it was very important for them to be able to decide on the course of action. Wiegert (1968) found that parental support explains more of the variation in adolescent religiosity than parental control, with adolescents reporting high parental support receiving highest religiosity scores.

Stevenson, Keen, and Knight (1963) examined the effects of social reinforcement (supportive statements) by parents and strangers upon the rate of response of preschool children in a simple motor task. The results coincide with those of Stevenson (1961) in indicating that gender of the reinforcement agent is a significant factor in influencing preschool children's rate of response on a motor task.

Grossman (1965) was concerned with the relationship between parental warmth and children's dependency and responsiveness to social reinforcement. Boys who were less warmly treated by their parents were significantly more responsive to social reinforcement offered in an experimental task situation. This relationship did not hold true for the girls. Generally, it was found that the more warmly treated children were not significantly less dependent. However, there was a strong negative correlation of -.62 between the mothers' reports of their girls' tendency to be dependent. There was also a consistent but nonsignificant trend for the more warmly treated boys to be more dependent both at home and at school. In another study, Becker (1960), emphasized the

importance of the role of the father and emphatically pointed out the need for more systematic study of the role of the father in child development. Becker found that if the father's conception of his ideal relationship is loving, democratic, and emotionally mature, the child is rated by his mother as being better adjusted, outgoing, and less demanding. Further, the hypothesis that a child's personality problems are related to paternal maladjustment and autocracy, and are independent of maternal behavior was partially supported. There was a strong indication from the findings of this study that parental acceptance and support is a critical factor in child adjustment (as cited in Walters & Stinnett, 1971).

Parental Attitudes and Perceptions

The results of a study by Gildea et al. (1961) supported the hypothesis that a significant relationship exists between the prevalence of behavior problems among children in school and their mothers' attitudes toward their own responsibility and their belief that they influence the outcome of behavior problems in their children. The mother who saw her child's behavior as a result of many causes, who felt responsibility for her child's behavior, and who felt that she had a great impact in determining the child's behavior had the children who showed the lowest rate of disturbance in school. These children were the best adjusted in school. Anxious, over responsible mothers had the children who showed the second lowest rate of disturbance. The mothers who saw themselves as the sole influence in determining the outcome of the child's problems had the children with the third lowest disturbance rate. The reserved mothers who felt responsible but had reservations about their prospects for success had children who

showed the second highest disturbance rate. Mothers who denied responsibility as well as their impact upon the children and could see one or more external influences on their children, had children who evidenced the highest disturbance rate.

Parental Influences

In a study relating parental role structure and adolescent behavior, controlled for social class, Bronfenbrenner (1961a) found that: (a) both responsibility and leadership are fostered by relatively greater salience of the parent of the same sex, (b) when fathers are the principle disciplinarian, boys tend to be more responsible; girls are more dependable when the mother is the major authority figure, and (c) the most dependent and least dependable adolescents describe family arrangements that are equalitarian.

In another study by Bronfenbrenner (1961b) concerning parent-child relationships of tenth grade adolescents, it was found that girls were especially likely to be over protected, while boys were much more likely to reap the ill effects of parental discipline and support. Bronfenbrenner suggested that differences in influences are the result of aspirations which parents have for their children. Independence, initiative, and self-sufficiency are especially valued for boys and require a different balance of authority and affection than is to be found in the "loved" discipline utilized with girls. One of the most important conclusions of this study was that girls who from early life on receive more affection and praise than boys are more responsive to discipline. Yet they are also more vulnerable to what Bronfenbrenner called the risk of "oversocialization." On the other hand, boys tend to receive sterner discipline to achieve a somewhat lower level of absolute compliance and more often suffer from too little affection and authority than

from too much. Boys who have received a great deal of affection during their formative years may be expected to be more receptive to socialization and are more prone to permissiveness than are boys who have been given little emotional support. Bronfenbrenner's theory emphasized that while the child is still young, the parent builds up emotional capital on which he can draw later in order to evoke desirable behavior.

Parent-Peer Identification and Orientation

The concept of parental identification, sex role identification, and parent-peer orientation has been given considerable attention. The research findings concerning these concepts carry important implications with respect to the socialization of children (Walters & Stinnett, 1971). The research indicates that parental identification appears to influence sex role identification, academic achievement, and personality characteristics. The importance of warm, satisfying family relationships as a factor affecting parental identification or orientation is also suggested by the studies.

It was found by Elder (1963) that adolescents more often model their roles after parents who are democratic than after parents who are either permissive or authoritarian. Results reported by Winch (1962) suggested that males tend to identify with the more functional parent (e.g., parents who had the greatest influence upon the child's learning experiences); however, this finding did not apply for females.

Aldous and Kell (1961) examined some of the factors related to college students' identification with their mothers, and found that the student's identification with their mother was not significantly related to the sex of the student, urban-rural residence, the parent who was primarily responsible for the control of the student while he was growing

up, or the student's perception of the mother's affection. There was a significant positive relationship between girls' identification with their mothers and not perceiving their mother's control as over-restricting their freedom.

Examining the significance of parents in the lives of adolescents, Musgrove (1967) found that in response to the question, "Who are the people who are most important in your life?," 25.7% of the university freshmen students included in the sample referred to their mothers, 24.9% indicated their fathers, 16.3% referred to other family members, and only 18.7% indicated their friends.

Self-Concept

Self-concept is colloquially defined as a composite view of oneself. Rosenberg (1979) defined self-concept as ". . . the totality of the individual's thoughts and feelings having reference to himself as an object" (p. 7). Self-concept is formed through experiences with the environment and is influenced especially by environmental reinforcements and significant others (Shavelson et al., 1976). Skaalvik identified some of the key antecedents to self-concept in his review (as cited in Raynor & Devi, 2001):

1. *Frames of reference*. Self-concept is heavily influenced by frames of reference or standards against which to judge one's own traits and accomplishments. Social comparisons often serve as the most potent source of information for self-concept. Frames of reference play a particularly important role in the development of academic self-concept (Marsh, 1986, 1987).

2. *Causal attributions.* The factors to which people attribute their successes and failures are hypothesized to influence descriptive and affective aspects of their self-concept. Self-concept and attributions are related in a reciprocal manner such that the types of causal attributions made for previous successes and failures influence subsequent self-concept and the self-concept formed affects later attributions (Skaalvik, 1997a; Stipek, 1993; Tennen & Herzberger, 1987).

3. *Reflected appraisals from significant others.* Several self-concept researchers suggest that people come to view themselves as they believe others view them. Sullivan (1947) stated, "The self may be said to be made up of reflected appraisals" (p. 10). Rosenberg (1979) claimed, "…there is probably no more critical and significant source of information about ourselves than other people's view of us" (Mead, 1934).

4. *Mastery experiences.* Self-schemas are created from individual's past experiences in a particular domain. Relevant information and experiences are subsequently processed by these self-schemas (Markus and Nurius, 1986). Skaalvik (1997a) suggests that prior mastery experiences might be of comparable importance to the formation of self-concept as they are to the formation of self-efficacy (Bandura, 1986).

5. *Psychological centrally.* Rosenberg (1979) in his analysis of self-esteem, claimed that self-esteem is based on self-assessments of qualities that are perceived as important or psychologically central by individuals. Self-esteem was the highest among students who rated their best areas as also the most important (pp. 3-4).

There has been tremendous interest in student self-concept in education. Sweeping educational reform movements such as multiculturalism and cooperative learning were motivated, at least in part, to improve student self-concept (Ames & Ames, 1978; Aronson, 1977; Hale-Benson, 1986; Johnson, 1981; Kirkland-Homes & Federlein, 1990; Slavin, 1982). Students' willingness to participate in music programs might be influenced by their concepts or, at minimum, by their music self-concepts. Furthermore, when music programs become threatened in times of financial hardship, research investigating the relationship between music education and self-concept may influence decisions regarding the continuation or termination of music programs.

Reynolds' (1992) literature review demonstrates the wealth of educational literature regarding self-concept which contrasts sharply with the scarcity of research regarding music education and self-concept. The review identifies studies from music

education journals, the ERIC database, Dissertation Abstracts International (e.g., 1980-1992), a review of bibliographies of previously mentioned sources, and a review of the entries and bibliographies found in the Encyclopedia of Educational Research (5th ed.) regarding music education, affective education, and motivation. The literature review summarizes the representative research findings and describes the conclusions which were drawn based on the review. The discussion is divided into five sections: (a) self-concept definitions, models, and measurement, (b) self-concept of music ability, (c) the relationship between general self-concept and music education, (d) implications of existing research, and (e) recommendations for future research.

Many of the difficulties associated with self-concept research can be traced directly to the ambiguity of the term (Wylie, 1974). Complications emerge from the interchangeable use of such terms as self-esteem, self-worth, self-identity, self-acceptance, self-regard, and self-evaluation. Generally, self-concept and self-esteem are not differentiated very clearly. According to Byrne (1984), there is no "clear, concise, and universally accepted operational definition of SC [sic]" (p. 429). Reynolds (1992) defined self-concept in a broad sense to include "perception of oneself, including one's attitudes, knowledge, and feelings regarding abilities, appearance, and social relationships" (p. 2).

Most researchers reject a strictly one-dimensional construct of self-concept because it does not adequately explain behavior in a wide variety of settings. Scheirer and Kraut (1979) suggested that self-concept is a multi-faceted construct and cautioned against oversimplifying the term. They stated that ". . . self-concept should not be

conceptualized as a simple, unitary phenomenon, but as a complex construct, having descriptive, evaluative, comparative, and affective aspects which can and should be discriminated" (p. 141).

Historically, psychological research on this construct has emphasized a general, overall, or global self-concept (Marsh, 1990a). Marsh and Shavelson (1985) conceived self-concept as a multi-dimensional construct. They stated:

> We suspect that self-concept in specific areas will provide better prediction of most external criterion [sic] than will broad measures of general self-concept, and we contend that the relationship between self-concept and other constructs cannot be adequately understood if the multidimensionality of self-concept is ignored. (p. 121)

Researchers often distinguish between academic self-concept (reading, mathematics, general school concept) and non-academic areas such as social prowess, physical abilities, physical appearance, peer relations, and parent relations (Marsh & O'Neill, 1984). Separating self-concept into constituent parts such as these indicates that how one perceives oneself in one situation does not transfer necessarily to another.

There are several theoretical models of self-concept based on the premise that self-concept is a multi-dimensional construct. One model that has particular relevance to music educators is the compensatory model proposed by Winne and Marx (1981). The compensatory model indicates that aspects of self-concept are related inversely rather than related proportionally or independently. Being highly competent in one area offsets weaknesses in other areas. Winne and Marx found that students who do not excel academically tend to see themselves as more successful on the physical and social facets

of self-concept. This finding seems to suggest the possibility that if one is a good musician, this musical area of expertise might contrast with, and could possibly make up for, a lack of athletic, academic, or social prowess. There is ample anecdotal evidence which suggests that some music teachers strongly believe that music classes give academically unsuccessful or athletically unsuccessful students a place to succeed (Reynolds, 1991).

According to the internal/external frame of reference model (Marsh, 1986), self-concept is influenced by both internal and external comparisons, or frames of reference. The concept of external comparisons, or social comparisons, is based on the assumption that a membership group provides a frame of reference or a standard of comparison that is used by group members in their self-evaluations (Festinger, 1954; Kelly, 1952; Marsh, 1987; Marsh & Parker, 1984; Rogers, 1967). Internal comparisons refer to the students, comparing their perceived abilities or achievements in one domain with their perceived abilities or achievements in other domains, independent of how these perceived abilities compare with other students (Marsh, Smith, & Barnes, 1985). These internal, relativistic impressions are assumed to constitute a second basis of self-concept. An example used by Marsh, Smith, and Barnes, is a student who perceives him- or herself to be below average in both math and reading skills but above average compared with the student's skills in other academic domains. Marsh et al. claim that, due to internal comparisons, this student may have an average, or even above average, math self-concept (as cited in Skaalvik & Rankin, 1995, p. 164).

Music Self-Concept

Reynolds (1992) contended that the concept of a discrete music self-concept is compatible with the majority of previously discussed multi-dimensional definitions and models. In a multi-dimensional model, music self-concept would be a subset of general or global self-concept. In the compensatory model (Winne & Marx, 1981), music ability would not only be discrete from other abilities, but also developed as a compensation for shortcomings in other areas. For example, as indicated previously, a good music self-concept might make up for a poor athletic, academic, or social self-concept.

Regardless of the definition or model of self-concept, a student's concept of him/herself as a music student will influence classroom behavior and motivation to participate in music activities (Austin, 1990). There is no shortage of anecdotal evidence supporting the conclusion that the poor music self-concept of many adults can be traced to negative early childhood experiences, such as being asked to be a "silent singer" or not being permitted to participate in a musical ensemble (McLendon, 1982).

The shortage of literature which specifically addresses self-concept in music is enriched by research pertaining to the attribution theory of motivation, and literature regarding self-concept of ability (Bandura, 1977, 1986; Covington, 1984; Dweck et al., 1980; Dweck & Henderson, 1989; Dweck & Leggett, 1988; Weiner, 1986). Attribution theory (Weiner, 1979, 1986) indicated that students' perceptions of the reasons for success and failure determine future behaviors. Outcomes can be attributed to four causes: ability, effort, task difficulty, or luck. Ability and effort are considered to be internal attributes, while luck and task difficulty are regarded as external to the student. A

student who attributes success to effort will likely continue to persist when faced with a new challenge. If success is attributed to luck, the student is not likely to make greater efforts in the future, nor will this successful outcome be likely to influence the student's perceptions of his/her ability.

Self-worth maintains that students who equate ability with achievement are more likely to be motivated by the desire to protect their own self-esteem than by the desire to master a task (Covington & Berry, 1976; Covington & Omelich, 1985). Covington stated, "failure to maintain a sense of ability triggers shame and a loss of self-respect" (1983, p. 50) and that if they work hard and fail anyway, they lack ability (Covington, 1983, 1984). However, if their failure is a result of lack of effort, their ability status is uncertain and their self-worth can remain intact. In a situation that is likely to threaten a student's self image, there is a very pronounced tendency to reduce effort.

The literature suggested that students with high self-concepts of musical ability and expectations for success will respond persistently to a challenging musical task, whereas students with low expectations for success will tend to give up on the same musical task (Weiner, 1986). While self-concept is not well-defined for young children, Harter (1982) suggested that self-concept of music ability is malleable in young children. Since self-concept is in the formative stages in young children (Coopersmith, 1967; Harter, 1982), early experiences may have a profound effect on students' music self-concepts. It appears that the time to influence students' self-concept of music ability is in the early years.

Among secondary students there is an increase in the number of ability attributions regarding success and failure in music and a decrease in the number of effort attributions as grade level increases (Asmus, 1986; Covington, 1983). These findings substantiate Raynor's (1981) stages of career striving which indicated that in the early stages of striving a student is "becoming" and places greater importance on effort. When a student reaches Raynor's final stage of "having been," students and adults are more likely to indicate internal stable ability attributions in order to protect the ego (Covington, 1983).

In a study involving 558 students in grades 4-12, Asmus (1986) found that 80% of the reasons cited for success and failure in music were attributed to internal causes such as ability or effort. A greater number of stable attributions such as ability or task difficulty were cited for success, while more luck attributions were cited for failure. Additionally, females cited more ability attributions than males. With age, the ability attributions increase while the effort attributions decreased. Asmus stated that the shift between effort-related and ability-related attributions occurs during the sixth and seventh grades, often the time teachers have difficulty keeping students involved with music.

Reynolds (1992) extensive literature review provides evidence that self-concept is a multi-dimensional construct, and that music self-concept can be measured separately from general self-concept. Elementary music education, particularly in the early grades, is critically important to the development of music self-concept. While recommendations are made for further research regarding the relationship between self-concept of musical ability and specific curricular approaches, and between self-concept of musical ability

and participation in elective music activities at different developmental stages, there was no reference to parental involvement and/or influence on musical self-concept.

Self-Concept during Adolescence

Perhaps more than any other developmental period, adolescence has attracted research on self-concept (Wylie, 1974). For most individuals, both males and females, early adolescence is the time during which their bodies undergo the transformation from child to virtually adult stature and proportion. Changes in body-image and the degree of satisfaction and concern over these changes has been demonstrated by Blyth, Bulcoft, and Simmons (1981) and Simmons, Blyth, and McKinney (1983).

Petersen and Taylor (1980) noted that there is a great deal of ambiguity as to what the effects of different aspects of physical development are on the self-image of the early adolescent. In early adolescence, there is enormous individual variability in when these changes take place and the rate at which they occur. While considerably more rapid than many of the changes taking place during childhood, they are generally more evolutionary than revolutionary when viewed over time for an individual. These changes are not in themselves likely to account for all the changes in the self-concept of early adolescents that have been noted in the literature (Blyth & Traeger, 1983).

Another major set of changes that begins to take place in early adolescence has to do with the individual's relationships with significant others such as parents and peers. Blyth and Traeger (1983) described these changes,

> The process of detaching from parents and getting established among peers can mean major changes in who the individual interacts with most frequently and how that person comes to see him or herself. Along with these changes in the

> frequency or intensity of relationships with key others, there may be changes in what these others expect of the early adolescent. While Freudian theory has argued that the emotional separation from parents is likely to cause conflict and disturbance, there is little support for the extreme form of this view . . . Such changes would likely influence the individual's self-concept and may well affect how satisfied one is with oneself. (p. 92)

There has been an increasing amount of interest within psychology in the developing cognitive abilities of early adolescents. This appeal has spread from how children and adults think about inanimate objects to concerns about how people think about other people (Hill & Palmquist, 1978) and themselves (Bernstein, 1980; Montemayor & Eisen, 1977; Noppe, 1981). Damon and Hart (1982) provided an excellent review of some of the developmental changes in self-perceptions which take place over the first two decades of life. They contended that as individuals become adolescents, there is an increase in the degree of abstraction used to refer to the self as well as an increase in the use of psychological rather than physical descriptions of the self.

Broughton (1981) argued that there is a qualitative change not only in the content of the self-concept but also in the very form of the self. A number of important cognitive changes affect how one thinks about oneself in complex ways. Blyth and Traeger (1983) stated that the beginnings of formal operational thought and all it implies are believed to blossom in early adolescence. They emphasized that research on the development of self-concept during the transition from childhood to adolescence needs to explicitly take into account the changes in how people think about themselves.

Much of the theorizing about self-image development in early adolescence tends to be a simple generalization of the variety of other changes that are faced by the adolescent. It is believed that because the adolescent is going through so many rapid changes, "a restructuring of the concept of self is required in order that these changes may be integrated into the individual's personality" (Dusek & Flaherty, 1981). Most of these general theories of early adolescence stress the issue of discontinuity of the self-concept.

As McCarthy and Hoge (1982) noted, a number of theorists have discussed trends in self-image with age. Developmental psychologists have argued both for increasing levels of self-esteem as the child becomes more competent during adolescence (Long, Ziller, & Henderson, 1968) and also that the adolescent sense of ideal self will grow more rapidly than the real self and lead to a decrease in self-esteem (Ziglar, Balla, & Watson, 1972). Erikson (1968) in particular has described the crisis aspects of identity during adolescence. In addition, the work of symbolic interactionists in the sociological tradition speak about the motive to enhance one's self-esteem and the importance of significant others in this process. This tradition tends to predict increased self-esteem unless other factors, such as school environments intervene (Simmons, Blyth, Van Cleave, & Bush, 1979; Simmons, Rosenberg, & Rosenberg, 1973). Blyth and Traeger (1983) confirmed, these diverse theoretical perspectives, combined with the multitude of complex changes taking place in early adolescence, and suggested that it is hard to find a simple description of how the self-image develops during this age period.

Adolescence has historically been considered a period of rapid and dramatic change, even a period of rebellion, indicating significant changes in personality as one approaches adulthood (Hall, 1904; Mead, 1970; Muuss, 1975). Dusek, Flaherty, and Hill (1981) discussed a number of sociocultural factors that can account for the periods of relative instability in the components of self-concept.

> Entrance into a new school, impending graduation, changing relationships to parents and peers, and the like may contribute to the instability found for some aspects of self-concept. These events influence self-concept as they are evaluated by the individual. This process of evaluation rests on various aspects of cognitive development. The plausibility of a link between cognitive development and self-concept is not a new suggestion. Erikson (1963, 1968) argues that adolescents must assess their competencies in order to revise their self-concept, personal philosophy, and identity. Clearly, he links changes in self-concept to cognition. Brim (1975, 1976), Epstein (1973) and others have interpreted the self-concept as a personal theory of the self, formulated according to, and subject to, the same sets of processes and rules as any other theory. In this context, Brim has suggested that theories of self-concept are "theories of self theory." Epstein (1973) has pointed out that a key aspect of self-theorizing is knowledge acquisitions about the self. He emphasizes the importance of cognitive functioning in the formulations of theories of the self. Finally, Dickstein (1977) has attempted to relate advances in cognitive development directly to changing conceptions of the self. However, research on the relation between measures of self-concept and measures of cognition remains relatively rare.
>
> Guardo and Bohan (1971) tested the concept that the emergence of self-identity paralleled the stages of development postulated by Piaget (1952, 1968), who has contended that view of identity change as cognitive development proceeds to increasingly more sophisticated levels. Children aged 6, 7, 8, and 9 years old were interviewed about their sense of self-identity and were asked to state their reasons for answering the questions as they did. The results indicated that there were qualitative differences in the sense of self-identity, with older children giving responses that were more sophisticated developmentally. Younger children tended to give yes or no answers to the questions about why they answered as they did; older children answered in ways indicative of an advanced level of understanding of causality and the permanence of identity. Similar findings have been reported by Emmerich (1974), Koocher (1974), and Montemayor and Eisen (1977). In contrast to children, adolescents perceive in themselves sets of underlying

> abilities, motives, and personalities. The adolescent, then, but not the child, is able to infer a set of beliefs and personal styles that are unique. (pp. 45-46)

Dusek, Flaherty, and Hill (1981) supported the view that the self-concept develops in a basically continuous and stable fashion across the adolescent years. By mapping out the domain of adolescent self-concept and probing the developmental trends of the many aspects of adolescent self-concept, adolescence will become more closely tied to childhood and adulthood. Such investigation is particularly important for understanding adolescence because of the socially defined nature of the adolescent period.

Self-Concept as Related to Career Choice

The research of self-concept as related to adolescents' career choice has importance to adolescents' decisions regarding college major. A number of theorists believed that the development and maintenance of the perceived self is the driving force behind behavior (Combs & Snygg, 1949; Patterson, 1973; Rogers, 1967; Super, 1963). They saw the self-concept as being affected by parents, siblings, peers, school, and successes and failures (Ploumis-Device, 1983).

Super (1963) theorized that individuals often express their self-concepts through their choice of vocations. By entering a particular occupation, the individual often assumes a role appropriate to his or her self-concept. Super (1963) viewed the development of the vocational self-concept as a continuing process which spans one's lifetime. The elements of self-concept theory of vocational development are identified as the processes of formation, translation, and implementation of self-concept.

Holland (1981) investigated the relationship between vocational development and the development of self-concept in preadolescent students. Her results indicated that the relationship between vocational development and self-concept was low. In the preadolescent population, socioeconomic status was found to be the dominant factor in predicting the maturity of career attitudes. Although the study reveals a low correlation between self-concept and career attitudes, it supported Super's theory that the development of the self-concept (a) begins early in life; (b) is affected by biological and environmental forces; and (c) is a continuous process.

Using as subjects three groups of college students, elementary education majors, secondary education majors, and non-education majors, Englander (1960) found that individuals tend to be attracted to teaching as a profession if they perceive teachers as having personal characteristics similar to those that they possess. In another study conducted by Ziegler (1970), a sample of 428 male college students who represented 39 college majors, were asked to select their most and least preferred occupational interest areas from a list of 14 areas. Ziegler found that the subjects perceived a greater degree of congruence between themselves and their most preferred occupational member than between themselves and their least preferred occupational member.

Self-Efficacy

Researchers in personality and social psychology have long been interested in the role of self-related perceptions. Recent theory emphasized the multidimensionality of self-concept (Byrne & Shavelson, 1987; Marsh, Byrne, & Shavelson, 1988; Shavelson, Hubner, & Stanton, 1976). Studies of domain-specific self-concept have focused on self-

perceived competence of abilities in specific academic domains, primarily math and verbal (Marsh, Parker, & Barnes, 1985; Shavelson & Bolus, 1982).

According to Skaalvik and Rankin (1995), there is a difference between domain-specific self-concept and self-perceived aptitude and ability to learn. Self-perceptions at levels of greater specificity are typically measured in self-efficacy research. As Bandura described,

> perceived self-efficacy is defined as people's beliefs about their capabilities to produce designated levels of performance that exercise influence over events that affect their lives. Self-efficacy beliefs determine how people feel, think, motivate themselves and behave. Such beliefs produce these diverse effects through four major processes. They include cognitive, motivational, affective and selection processes.
>
> A strong sense of efficacy enhances human accomplishment and personal well-being in many ways. People with high assurance in their capabilities approach difficult tasks as challenges to be mastered rather than as threats to be avoided. Such an efficacious outlook fosters intrinsic interest and deep engrossment in activities. They set themselves challenging goals and maintain strong commitment to them. They heighten and sustain their efforts in the face of failure. They quickly recover their sense of efficacy after failures or setbacks. They attribute failure to insufficient effort or deficient knowledge and skills which are acquirable. They approach threatening situations with assurance that they can exercise control over them. Such an efficacious outlook produces personal accomplishments, reduces stress and lowers vulnerability to depression. In contrast, people who doubt their capabilities shy away from difficult tasks which they view as personal threats. They have low aspirations and weak commitment to the goals they choose to pursue. When faced with difficult tasks, they dwell on their personal deficiencies, on the obstacles they will encounter, and all kinds of adverse outcomes rather than concentrate on how to perform successfully. They slacken their efforts and give up quickly in the face of difficulties. They are slow to recover their sense of efficacy following failure or setbacks. Because they view insufficient performance as deficient aptitude it does not require much failure for them to lose faith in their capabilities. (Bandura, 1994, para. 1-2)

Bandura (1986) contended that self-efficacy differs from self-concept in that it is concerned not with the skills and abilities one thinks one has but with judgments of what one can do with whatever skills one possesses. Self-efficacy is typically measured by deriving responses to specific tasks in particular sub-domains (Marsh, Walker, & Debus, 1991). Math self-efficacy is often measured by presenting math questions or problems to the students and asking them to indicate how certain they are that they can solve similar types of problems (Bandura & Schunk, 1981). However, this distinction is not inherent in self-concept and self-efficacy research (Marsh, 1990b).

Self-concept can be assessed at a low level of generality (e.g., self-concept of ability to calculate percentage) (Skaalvik & Rankin, 1995). At a low level of generality, Bandura (1986) assumed that self-efficacy expectations are major determinants of whether a person will attempt a certain task, how much effort will be expended, and how much persistence will be displayed in pursuing the task in the face of obstacles. He also expects that "those who regard themselves as inefficacious…suffer much anxiety and stress" (p. 395).

Bandura (1986) considered self-reflection the most uniquely human capability, for through this form of self-referent thought people evaluate and alter their own thinking and behavior. These self-evaluations include perceptions of self-efficacy, that is, "beliefs in one's capabilities to organize and execute the courses of action required to manage prospective situations" (Bandura, 1996, p. 2). Pajares (1996) explained,

> These beliefs of personal competence affect behavior in several ways. They influence the choices individuals make and the course of action they pursue. People engage in tasks in which they feel competent and confident and avoid

> those in which they do not. Efficacy beliefs help determine how much effort people will expend on an activity, how long they will persevere when confronting obstacles, and how resilient they will prove in the face of adverse situations—the higher the sense of self-efficacy, the greater the effort, persistence, and resilience. Efficacy beliefs also influence individuals' thought patterns and emotional reactions. People with low self-efficacy may believe that things are tougher than they really are, a belief that fosters stress, depression, and a narrow vision of how best to solve a problem. High self-efficacy, on the other hand, helps to create feelings of serenity in approaching difficult tasks and activities. As a result of these influences, self-efficacy beliefs are strong determinants and predictors of the level of accomplishment that individuals finally attain. (p. 544)

The tenets of self-efficacy have been tested in varied disciplines and settings and have received support from a growing body of findings from diverse fields (Bandura, 1996; Maddux & Stanley, 1986; Multon, Brown, & Lent, 1991). For example, self-efficacy has been the focus of studies on clinical problems such as phobias (Bandura, 1983), depression (Davis & Yates, 1982), social skills (Moe & Zeiss, 1982), and assertiveness (Lee, 1983, 1984); on smoking behavior (Garcia, Schmitz, & Doerfler, 1990); on pain control (Manning & Wright, 1983); on health (O'Leary, 1985); and on athletic performance (Barling & Abel, 1983; Lee, 1983). Self-efficacy beliefs have received increasing attention in educational research, primarily in the area of academic motivation (Pintrich & Schrunk, 1995). Pajares (1996) proposed that the role self-beliefs play in motivating individuals is the primary focus of theoretical perspectives other than those of self-concept, attributions of success and failure, expectancy value, goals, and self-schemas and possible selves.

Self-efficacy has been found to be a strong predictor of achievement, independent of the effect of actual cognitive competence (Bouffard-Bouchard et al., 1991). These results have been replicated in large studies with young musicians (McCormick &

McPherson, 2003; McPherson & McCormick, 2006). Their analyses demonstrated the clear superiority of self-efficacy over other factors as a predictor of achievement on music performance examination (Austin, Renwick, & McPherson, 2006).

Self-Concept vs. Self-Efficacy

There are many similarities and differences between self-concept and self-efficacy. Bong and Skaalvik (2003) proposed that both constructs share a centrality of perceived competence in construct definition, use of mastery experience, social comparison, and reflected appraisals as major information sources, and a domain-specific and multidimensional nature. However, differences include integration vs. separation of cognition and affect, heavily normative vs. goal-referenced evaluation of competence, aggregated vs. context-specific judgment, hierarchial vs. loosely hierarchial structure, past vs. future orientation, and relative temporal stability vs. malleability. Self-efficacy acts as an active precursor of self-concept development and suggest that self-concept research separate out its multiple components and subprocesses and invest more effort toward making students less occupied with normative ability comparisons in school.

Compared with the self-concept research, research in self-efficacy is characterized by its relatively short history. Like self-concept, self-efficacy explains and predicts one's thought, emotion, and action. However, efficacy judgment is less concerned with what skills and abilities individuals possess. It considers more important what individuals believe they can do with whatever skills and abilities they may possess. This provides a point of comparison with a self-concept judgment, which routinely calls for an evaluation of the skills and abilities. While self-concept represents one's general perceptions of the

self in given domains of functioning, self-efficacy represents individuals' expectations and convictions of what they can accomplish in given situations.

Information for shaping self-efficacy beliefs comes from the following four major sources (Bandura, 1986, 1996):

1. *Enactive mastery experience.* One's prior experiences with the tasks in question provide the most reliable source of information for efficacy beliefs. Successes strengthen self-efficacy, whereas repeated failures undermine it. A firm sense of efficacy built on the basis of past successes is believed to withstand temporary failures.

2. *Vicarious experience.* People also establish their self-efficacy beliefs on the basis of similar others' performance on the tasks. Modeling thus serves as another effective source of efficacy information. Vicarious experience exerts greater influence on self-efficacy formation when there are no absolute measures of adequacy and when people perceive similarly between the model and themselves (Schunk and Hanson, 1985; Schunk, Hanson, and Cox, 1987).

3. *Verbal persuasion.* Persuasive communication and evaluative feedback from Significant others also influence one's judgment of self-efficacy. Verbal persuasion is most effective when people who convey the efficacy information are viewed knowledgeable and credible and when the information is viewed realisitic. However, disconfirming mastery experience easily outweighs self-efficacy beliefs created solely on the basis of verbal persuasion.

4. *Physiological reactions.* Heightened physiological arousals such as sweating, heartbeats, fatigue, aches, pain, and mood changes also send a signal to people that affects their efficacy appraisal. Recognition of these somatic symptoms leads to self-efficacy adjustments through their effects on cognitive processing. (as cited in Bong & Skaalvik, 2003, pp. 5-6)

As can be seen, self-concept and self-efficacy share many of the presumed antecedents such as past experience, social comparison, and reinforcements from significant others. They share many of the presumed outcomes related to cognitive,

affective, and behavioral functioning as well. However, there are also differences in how they are conceptualized and operationalized in research.

Parental Influence on Adolescent Self-Concept

A considerable body of research on social development has been devoted to investigating the link between children's experiences with their parents (Ladd, 1992; Parke, Cassidy, Burks, Carson, & Boyum, 1992). Numerous studies have focused on parenting style and have identified parental affect as one dimension that appears to have important implications for children's social adjustment. Maternal positive affect has been found to be positively related to children's prosocial behavior (Brody & Shaffer, 1982) and sociometric status (Putallaz, 1987).

Previous studies with younger children has suggested that it is important to examine the contributions of both positive and negative parental affect (Parke et al., 1992) because it remains unclear whether they play comparable roles in shaping children's and adolescents social development. Researchers have increasingly noted the importance of investigating the role of fathers in children's social development because most studies in this area have focused on mother-child relationships (Cohn, Patterson, & Christopoulous, 1991; Ladd, 1992; Parke et al., 1992). Dekovic and Janssens (1992) have demonstrated an association between both maternal and paternal behavior and children's prosocial and sociometric status.

Mote (1967), in a study examining the relationship between the child's self-concept in school and parental attitudes and behavior in child-rearing, found that parental satisfaction with child learning was significantly and positively related to the child's self-

concept. In addition, high ability, achievement, and creativity were associated with a supportive family environment.

While Rollins and Thomas' (1979) comprehensive review of studies conducted between 1960 and 1974 correlated parental behavior with the behavior of children and adolescents, it yielded few published studies that examined issues of self-concept. Most studies reviewed by Demo, Small, and Savin-Williams (1987) relied on the adolescents' perceptions of these relationships, however, provided additional evidence that adolescent self-esteem is related to family relationships,.

Demo et al. (1987) corroborated a consensus among researchers that parental support and participation have a positive effect on an adolescent's self-esteem. In addition to support, control, and participation, parent-adolescent communication has an encouraging effect on an adolescent's self-esteem (Barnes & Olson, 1985; Olson, McCubbin, Barnes, Muxen, Wilson, 1983). According to Olson's Circumplex Model of Marital and Family Systems, open and frequent communication is critical in that it enables supportive-affectional feelings and behaviors to be transmitted between family members. Appropriately, Demo et al. (1987) argued that an important context for the evolution of one's self-esteem is the family and kinds of interactions that occur among family members.

O'Neill (2006) noted that the components of generative musical development include a combination of motivational sources, personal beliefs and values, and musical behaviors known to enhance the musical development of musical skills, knowledge, and understanding, as well as the definition and fulfillment of self or a sense of identity in

terms of music. In Erik Erikson's theoretical ideas of identity formation, generativity was discussed in terms of its ontology in the development and well-being of the next generation (Erikson, 1968). Simply stated, the concept of generativity is about caring and educating young people by assuming the role of responsible adult (e.g., parent, guardian, mentor, and teacher).

Motivational sources involve both internal and external developmental assets, including parent and teacher attitudes, encouragement, involvement, and modeling. O'Neill (2006) stated, "The combination of motivational sources, personal beliefs and values, and musical behaviours contribute to the gradual construction and reconstruction of a positive identity in relation to music" (p. 470).

> A musical identity integrates past, present, and anticipated future musical involvement and at the same time specifies ways in which the individual fits into and distinguishes herself or himself into the social world. The ways in which young people come to view themselves in relation to musical activities are based, in part, on their understanding of the musical structure of society. They learn this by observing the different roles and positions that musicians occupy in the adult world. The presence or absence of musicians viewed by young people as similar to themselves implicitly conveys information about the possibilities for their own futures. As such, these representations of opportunity have enormous implications for students' educational aspirations and achievement. Young people only pursue educational goals they can imagine are possible. It is therefore important that we understand those aspects of the social and cultural context that frame students' sense of musical opportunities in relation to their sense of self-identity. (p. 470)

In view of Erikson's claims, Davidson and Burland (2006) declared the ways in which adult figures such as parents and teachers interact with the adolescent are bound to have a crucial role in influencing engagement with music. Among 257 school-aged music learners interviewed by Davidson, Howe, Moore, and Sloboda (1996) and Davidson,

Howe, Moore, and Sloboda (1998), almost half were between the ages of 14 and 18 years. The findings indicated that prior to adolescence, children in the highest achieving group of these young musicians were given the greatest levels of support most consistently from their parents, but thereafter the parents' support diminished while the teenagers were increasingly driven by intrinsic motives to do practice.

Davidson and Burland (2006) contended that the adolescent developing as a musician is in need to feel understood and supported by all around them, especially being valued as musicians. If adolescents possess strong identities as musicians, they will be more resilient to social pressure, and therefore more determined to achieve their musical goals. Becoming a musician might depend upon close contact with musical role models in order to develop the necessary knowledge of the skills involved and the behaviours required to succeed, but equally, it also requires other people around us to confirm or reject our emerging musician's identity (supporting and admiring family and friends).

Davidson and Burland (2006) showed that in cases of classical music exposure, experiences during mid to late adolescence, seems to shape the career decisions made by Western classical musicians. The data from their research suggested that the transition from adolescent to young adult involves the individual identifying and pursuing what seems necessary to fulfill his/her idealized personal identity. The perceptions of feedback provided by key and respected others (family, teachers, and peers) regulate the emergent identity by confirming or rejecting characteristics displayed. The role of others is an important part of this process, as external evaluations from others influence the

individual's attribution process and lead to either confirming or rejecting particular characteristics through the positive or negative they provide.

Pomerantz, Wang, and Ng (2005) examined mothers' affect in the homework context: the importance of staying positive. The authors used a daily interview approach to secure the affective nature of parents' interactions with children in the homework context by comparing parents' affect on days parents assist, on days children have homework but parents do not assist, and on days children do not have homework. In conjunction with prior research, this study indicated that the homework process is an affective one. Parents' affect in the homework context plays a role in children's motivational and emotional functioning. Mothers' maintenance of positive affect in the homework context appears to protect academically helpless children against future impairments in children's motivation and emotional functioning.

McPherson and Davidson (2002) studied mother and child interactions in terms of the quantity and content of children's practice, the mother's support and supervision of home practice, the relationship of previous exposure to learning and consistency of practice, and differences in expectations and practice habits of children. The learners, their parents, teachers, band conductors and classroom teachers were surveyed through structured questions in the form of interviews, musical tasks and tests. As with homework, the authors found the role of parents in helping their children cope with emotional difficulties to be especially important, given that some of the mothers reported instances where their children's frustrations had escalated into anger at not being able to play something on their instrument. Encouraging the child to take a break, sitting with

him/her and talking the problem through, or even providing encouraging comment, can go a long way in helping the child to cope with the demands of learning. Studies concerned with children's homework showed that parents can have an important influence in helping their child develop the skills necessary for self-monitoring, motivation, controlling attention and handling emotional difficulties (Xu & Corno, 1998).

Sartor (1999) studied the influence of parental monitoring and support on adolescent identity development and found that parental support and monitoring of social and school activities by parents were significant predictors of identity achievement, lending support to the contention that positive parental involvement provides as structure that enables adolescents to engage in identity exploration. Gender differences were not found in identity achievement, despite higher level of parental monitoring and support among girls.

> As the sample of this study, though ethnically diverse, are from a suburban middle class private Catholic school, parental involvement is likely to be high and may influence adolescent identity formation differently than in a population in which parents are relatively disengaged. Though the findings of this study require elaboration, the positive relationship of parental monitoring and support with adolescent identity development has been established. (Sartor, 1999, p. 15)

The Manitoba Department of Education, Winnipeg (1996) created a bibliography of resources which provide information about the involvement of parents and guardians in the process of the education of their children. The items listed are housed in the Library, Instructional Resources Unit, Manitoba Education and Training section of the provincial government. The resources include books on parent's involvement in their children's education, and videos addressing ways in which parents and educators can

work together to improve the quality of their children's education, how parents can help their children with homework, school behavior, motivation to learn, reading with young children, and innovations in the schools. These resources provide evidence of educational materials which encourage parent involvement in their child's education.

Parental Involvement and Adolescent Self-Concept as Musician

Zdzinski (1994) studied parental involvement, gender, and learning outcomes among instrumentalists. Through descriptive and correlational procedures, Zdzinski found that parental involvement relationships may differ by gender. Generally, there were high correlations between male subjects and fathers' involvement, and cognitive and performance outcomes, and high correlations between females and mothers' involvement, and affective outcomes. In addition to parental involvement found to be related to most of the measures used in the study, gender was established to impact upon parental relationships, both in terms of parental gender and in terms of child gender.

In a similar study, Zdzinski (1996) found that parental involvement was related to students' performance, cognitive, and affective outcomes. Supportive parents attended their children's concerts, rehearsals, and parental meetings, took children to concerts, and provided transportation to other musical events. As students' age increased, the relationship between parental support and affective outcomes of music instruction strengthened. Students who were supported by their parents in music were more likely to develop greater love and appreciation of music over time.

Sichivitsa (2004) examined influences of parental musicianship and support in music, previous musical experience, self-concept of musical ability, academic

integration, social integration, and value of music on students' intentions to continue studying music. Sichivitsa developed a Music Participation Survey to measure subjects' (e.g., fourth, fifth, and sixth grade students) prior musical experience and plans to enroll in music in the future. The survey model suggested that students who perceived their parents to be personally interested in music and supportive of their children's musical learning felt better about their musical ability, were comfortable in music classes academically and socially, felt supported by the music teachers, valued music, and were motivated to continue studying music in the future. Therefore, students' self-concepts of musical ability influenced students' integration in class, in turn predicting the degree to which they valued music and intended to participate in musical activities in the future.

In another study, Sichivitsa (2002) examined persistence in music using Tinto's theory as an organizational framework. Tinto (1975) created a model (e.g., Tinto's Theory of Individual Departure from Institutions of Higher Education) that explained the process of students' transition from high school to college and their integration and persistence in college. He suggested that students' decisions to stay in college depended on individual background characteristics, initial goals and commitments, academic and social integration in college, various internal and external influences, and later goals and commitments.

In Sichivitsa's study, choral students at a large university were administered a survey, and the data were analyzed through a path analytical model similar to Tinto's. The results showed that students whose parents were involved in music and supported their children's decisions to study music had greater belief in their ability to do well in

music, which led to higher satisfaction with formal and informal aspects of choir and resulted in higher intentions for future music participation.

Sichivitsa (2004) noted that Davidson, Sloboda, and Howe (1995) indicated that persisters and non-persisters differed significantly on the type of encouragement received from their parents. Children who received significant parental support in music before the age of eleven, but later were more autonomous in their practice, were more likely to continue studying music. On the other hand, children who received little parental support early in their lives, but were pressured to study music during the teenage years, dropped out of music more often.

Hines (1997) examined factors influencing persistence among African American upperclassmen in natural science and science related fields. Implementing naturalistic inquiry methods, Hines examined why some members of minority groups, despite discouraging odds, persist in the science and science related disciplines. Subjects were interviewed regarding their experiences within their respective disciplines and about affective factors influencing their persistence. All respondents indicated that they enjoyed a strong support system comprised of family, friends, and community members who influenced their persistence. In addition, parental expectation of success in college was a major factor which involved the subject's feelings. The subject's desire to not disappoint parents and deal with feelings of guilt resulted in them remaining persistent through major difficulties during their college studies.

The Influence of Parents on Adolescent Career Decision-Making

Over the years, career researchers have given much attention to the influence of the family and family members on career decision and life planning. Chope (2002) pointed out that, quite clearly, the rigid family rules and traditions about money, prestige, service and success can prevent us from taking risks and trying new experiences. He noted that colleagues in college career settings report that family attitudes and values may be among the most important variables to be considered when young people make decisions about career choices. Chope (2000) asserted that career indecision is often the result of individuals not receiving much support for the choices they made in earlier development. Young people who were neglected, reprimanded, physically or emotionally abused, or scoffed at had terrible difficulties when they had to make important life decision.

College counselors report how emotionally demanding it is for students to take majors that are in conflict with the expectations of their parents (Chope, 2002). Family members sometimes criticize even graduate students in career counseling for entering an occupation that may neither have adequate professional prestige or remuneration. Bilby, Brookover, and Erickson (1972) claimed that if parents communicate their desires to their children, it is reasonable to expect that parents will also communicate their anticipations for their child's future. Their findings showed that students' self-conceptions of the intrinsic value of their student role are significantly associated with their parent's desires.

Chope's (2002) research suggested strategies for career counselors to organize data on the different influences of the family on the career decision-making process. By

understanding the many ways that family background, upbringing, support, and conflict affect career decision-making, counselors can deepen their clients' career counseling and life planning process.

> The traditional family, with delineated roles of provider and nurturer is difficult to find, making it more important than ever for counselors to attend to early childhood and adolescent experiences to understand the variables that influence decision-making. The National Career Development Association recommends a greater use of family stories to talk about the unfolding of career choices. (p. 177)

Using variables from his professional experience, Chope (2002) recommended two protocols in gathering information about the impact of the family on career decision-making. The first protocol includes questioning the individual about how the family provided (a) emotional support, (b) career information, (c) tangible support (i.e., housing, transportation, financial support, etc.), and (d) redirection (i.e., persuade the individual away from a particular plan). Protocol two recognizes the individual's recruitment of family members for assistance in making career decisions. The variables recognized as affecting the individual in this process include (a) fear of making a poor choice, (b) the impact of the choice on the family (i.e., considering the ramifications that their choice will have for all of the other members of the family), (c) family history (i.e., anecdotal information about parents and grand parents, family role models, etc.), (d) considering alternatives (i.e., using family members as a type of "personal mirror" or "sounding board;" networking with family members about certain issues such as portfolio development, etc.), and (e) added disruptions (i.e., life style changes that affected the career development of parents, any life style changes or childhood disruptions that

affected the clients own career development). By examining these variables, the counselor may guide the client to engage family members more frequently as supportive partners in the career counseling process.

Bers and Galowich (2002) used survey and focus group research to learn about parents' roles in the community college choice process. The authors asserted that the literature about college choice is remarkably silent about the role of parents in the college choice process for community college students. They found that parents want and expect their students to earn at least a bachelors degree. Parents value student outcomes that relate in large part to academic achievements and increased focus and confidence, improving academic skills, gaining sense of direction, and improving self-confidence. They saw academic skill level and maturity as linked, with those who report maturity levels high also perceiving higher academic skills.

Pearson and Dellmann-Jenkins (1997) examined the impact of parental educational background and parental encouragement on incoming students decision on a college major. While parental educational background was not significant, there were significant differences of influence between male and female parents in the decision-making process. In addition, parental encouragement and variables of family structure (e.g., working mother, residential status of father) also had significant influence on a student's selection of a college major. The researchers also found that with the increasing number of divorces, many incoming freshmen students may not be living with both biological parents. A growing percentage of young adult children reside with a

stepparent. Therefore, recommendation was made for further research of step-families and extended families.

Goode (1993) studied pre-service teachers' reasons for choosing teaching as a career and examined factors contributing to such decision. The more information obtained regarding motivations for entering teaching as a profession, the more effectively teacher education programs can plan their programs of selective teacher recruitment and pre-service teacher education. Goode indicated that a study of motivations for choosing teaching as a career provides valuable information for the evaluation and improvement of present recruitment, selection, and guidance practices as they relate to the improvement of teachers, teaching, and teacher education (Glickman, 1991; Goode 1993).

The major findings of the study related to the analysis of pre-services teachers' motivation for choosing teaching as a career. The study showed that child interaction motivations, altruistic motivations, compensation and job security motivations, work condition motivations, and subject content motivations to be factors impacting decision to choose teaching as a career. Goode (1993) viewed all conditions of family background as persuasive or influential.

Bergee (2001) studied influences on collegiate students' decisions to become a music educator. The research focused data collection on identifying persons, experiences, events, organizations, and other factors that have influenced collegiate music educators' decisions to teach music. Concerns regarding pending teacher shortages, teacher recruitment and retention warranted such research.

Summary

This literature review has provided a broad overview of the influence of the home, and particularly, the influence of parents on education. The influence of the home and active involvement of parents in education has been an area of interest to many researchers. Zdzinski (1994) estimated that over 3000 doctoral dissertations have studied parental influence with a majority of research suggesting that parental involvement is related to student learning. Bloom and Sosniak (1981) and Ascher (1987) suggested that parental involvement has been a major contributing factor to student achievement. Aforementioned research indicated influences of the home and parents on such variables as student attitude towards learning, student attitude towards subject (e.g., music), student behavior, musical growth of children, and success and failure in music.

Parental involvement was related to students' performance, cognitive, and affective outcomes. The influences of parental musicianship and support in music, previous musical experience, self-concept of musical ability, academic integration, self-efficacy, social integration, and value of music had influence on students' intentions to continue studying music. Students whose parents were involved in music and supported their children's decisions to study music had greater belief in their ability to do well in music, which led to higher satisfaction and resulted in higher intentions for future music participation.

While there has been diverse educational literature regarding self-concept, research regarding music education and self-concept has been limited to self-concept of music ability, and the relationship between general self-concept and music education.

Theories by Erikson (1950) and Tinto (1975) have provided a basis for understanding identity formation, student values and beliefs, and self-concept of musical ability. In addition, the study of parental influence on self-efficacy has only most recently become an area of study.

The literature has indicated that the way parents interact with the adolescent have a crucial role in influencing engagement with music and development of self-concept as musician. The perceptions of feedback provided by parents regulate the emergent identity by confirming or rejecting characteristics displayed. Parents are motivational sources, influencing personal beliefs and values, and emotional functioning of their child. An important role of the parent is to help the individual cope with emotional difficulties, and to serve as an encourager in solving problems, developing self-motivation, and handling emotional difficulty.

Existing literature has recognized the value of understanding the many ways that parent background, child-rearing, support, and conflict affect career decision-making. Examining variables such as emotional support, family models, and other aforementioned forms of parental influence revealed important information regarding development of the adolescent and decisions s/he makes regarding college major.

Recent research has demonstrated that parental encouragement, motivation, and other conditions of the family as persuasive or influential in pre-service teachers decision to choose teaching as a career. While Bergee (2001) has indicated individuals' parents and siblings have an important influence on the decision to become a music educator, research has not been pursued regarding the definite role of parents in this decision.

Specifically, there has not been research conducted which examines the interactive processes of involvement and influence by parents that contributes to the adolescent's identity as future musician/music educator and results in decision to major in music education.

CHAPTER III

PROCEDURES

Researchers have examined influences on collegiate students' decisions to become a music educator. The research focused data collection on identifying persons, experiences, events, organizations and other factors that have influenced collegiate music educators' decisions to teach music. While researchers have found that parents and siblings influence one's decisions to become a music educator, researchers have not examined the definitive role of parents in this decision. In addition, while research literature exists about the influence of significant others on self-concept, literature that addresses contributions of parents toward self-concept in music is limited. Specifically, research has not been conducted that examines parental involvement that contributes to adolescent decision to major in music education and adolescent identity as a future music educator.

The Purpose

The purpose of this study was to determine relationships among parental influences, demographic factors, academic achievement, and self-concept as a future music educator. The predictive strengths of these variables may help identify conditions that contribute to the development of pre-service music educators. The following specific research questions were addressed by the study:

1. What are the relationships among parental influence, academic achievement and self-concept as a future music educator?

2. To what extent do parental influences, academic achievement, and demographic factors contribute to undergraduate students' self-concept as a future music educator?

3. Do significant differences exist in undergraduate students' self-concept as a future music educator due to the following demographic factors:

    a. Age
    b. Gender
    c. Ethnicity
    d. Undergraduate class level
    e. Major concentration
    f. Parents' education
    g. Parents' socio-economic status, and
    h. Perceived parental influence.

Subjects

Three university sites in North Carolina and Idaho provided subjects for the study. The University of North Carolina at Greensboro in Greensboro, North Carolina, East Carolina University in Greenville, North Carolina, and The University of Idaho in Moscow, Idaho participated in the study. University faculty at each of the three universities responded to a request for participation of select universities located in the Southeastern, Southern, Midwest, and Western United States.

The University of North Carolina at Greensboro (UNCG) is a moderate size (i.e., approximately 16,000) public university located on an urban campus. Offering undergraduate, masters, and doctoral degrees in music, the campus is located in Greensboro, a city of approximately 240,000 in north central North Carolina. East Carolina University (ECU) is a moderately large (i.e., approximately 24,000) public

university located on an urban campus. Offering undergraduate and masters degrees in music, the campus is located in Greenville, a city of approximately 75,000 in central east North Carolina. The University of Idaho (UI) is a moderate size (i.e., approximately 11,000) public land grant university located on a rural campus. Offering undergraduate, masters, and doctoral degrees in music, the campus is located in Moscow, a city of approximately 21,000 in north central Idaho.

Subjects (N = 148) were volunteer undergraduate music education students enrolled at each of the cited universities during the 2007 academic spring term. The students' class rank ranged from freshman to senior. The sample included the approximate number of individuals registered as fulltime, instrumental and choral music education majors. Informed consent was obtained. Table 1 shows the distribution of subjects by university, with the largest cohort of subjects selected coming from UNCG. Because descriptive data were used in answering the research questions, further demographic data on subjects are presented in Chapter IV.

Table 1

Distribution of Sample by University

University	n	%
The University of North Carolina at Greensboro	103	69.6
East Carolina University	27	18.2
University of Idaho	18	12.2
Total	148	100.0

The Data Collection Instrument

The Parental Influence on Self-Concept as a Music Educator Survey (PISCAMES, see Appendix A) was constructed for purposes of this study. The PISCAMES consists of four parts. The first part gathers demographic data on subjects, and the three subsequent parts were used to gather data on three variables—parental involvement, parental influence on adolescent decision to major in music education, and adolescent self-concept as a future music educator. A self-report rating scale format was used for the PISCAMES because of the desire to relate a number of items to "parental involvement," "parental influence on decision to major in music education, and self-concept as a music educator."

Undergraduate students, 18 years of age and older, were asked to recall their adolescence when responding to questions regarding parental involvement and parental influence on decision to major in music education. The overall survey was constructed to combine all four parts into a user-friendly format, to maximize comparability of statements in the instrument and consistency throughout the measure, and to obtain the data needed to answer the research questions. The questionnaire contained sixty 5-point Likert scale items to obtain data for this study.

Part 1: Subject Demographics

Part 1: Subject Demographics of the PISCAMES (questions 1-12) gathered information concerning subjects' age, gender, class rank, specialization (i.e., instrumental music, vocal music, instrumental and vocal music), ethnic heritage (i.e., African American, Asian American, Hispanic American, Native American, White, Other) and

socioeconomic status of parents (i.e., upper class, upper middle class, middle class, lower middle class, lower class), father's highest level of formal education, mother's highest level of formal education, and academic achievement (i.e., cumulative grade point average, math SAT score, verbal or critical reading SAT score, and cumulative SAT score).

Part 2: University Parent Involvement Measure

Part 2: *University Parent Involvement Measure* (UPIM) of the PISCAMES (questions 13-27) was used to get information on the frequency with which parents were engaged in selected parental involvement activities. The UPIM was based upon Part I of the *Parental Involvement Measure* (PIM), developed previously by Zdzinski (1987, 1992; see Appendix B). Parts II and III of the original PIM were not used, as there was duplication of statements used in Part I. Initially designed for use in the study of elementary, middle school, and high school (e.g., grades 4-12) instrumental music students, the PIM was used to measure student perceptions of their parent's involvement in music. Renamed for the current study, the *University Parental Involvement Measure* (UPIM) measures university student perceptions of their parent's involvement in music. Statements in Part I of the original PIM were altered to reflect past tense (e.g., *Your parents talked about music with you*) in referring to parental involvement throughout undergraduate student adolescence. Respondents were asked to reflect on experiences from their secondary school education (e.g., *Indicate HOW OFTEN each of the following activities occurred DURING YOUR SECONDARY SCHOOL YEARS*). Responses to UPIM items were reported on a scale from 1 to 5, with one indicating negative rate of

occurrence of a factor (1 = never) and five indicating a positive rate of occurrence of a factor (5 = always). A mean score of 3 or above indicated an overall, positive frequency of parental involvement. The range of the UPIM subtest was 15-75 points.

Items for the original PIM measure (Zdzinski, 1987, 1992) are similar to Doan's (1973) *Measurement of Family Involvement in Music* (FIM) and Brand's (1985) *Home Musical Environment Scale* (HOMES). Zdzinski developed five-point Likert-scale items (n = 15) to examine the frequency (Parental Involvement – Frequency; PI-F) with which parents were engaged in selected parental involvement activities. Fifteen additional items examined the degree (Parental Involvement—Degree; PI-D) of parental involvement of those who were engaged in these activities. The sum of the 15 Likert scale items provided the PI-F score, with a possible range of 15 to 75 points. The summed PI-D score was determined by number of parents (father only, mother only, or both parents) involved in each activity, with each item receiving a possible score of zero for no parental involvement to two points for both parents being involved with the activity. The range of the PI-D subtest was 0-30 points. The composite PIM had a total possible range of 15 to 75 points.

Case studies of high achieving wind instrumentalists and instrumental music teachers were used to establish content validity of the PIM (Zdzinski, 1987, 1992). These two groups were asked to provide information about parental involvement activities that they believed were related to musical achievement among instrumentalists. Their responses verified the content validity of PIM items. Reliability coefficients in the developmental phase of the measure were .85 and .94 for test-retest and Cronbach's alpha

reliabilities, respectively (Zdzinski, 1987, 1992). In the subsequent main study, reliability coefficients for the composite PIM were .87 and .85 for Split Halves and Cronbach's alpha, respectively, indicating acceptable reliability (Zdzinski, 1993, 1996).

Part 3: University Parental Influence on Decision

The third section of the instrument was comprised of original queries to investigate *University Parental Influence on Decision* (UPID). The review of literature and examination of items included in previous self-concept and career decision measures (Betz & Hackett, 1981; Cox, 1994; Melgosa, 1987; Pearson, 2003; Schmidt, Zdzinski, & Ballard, 2006; Van Tassel-Baska & Olszewski-Kubilius, 1989) were used to construct original queries for the PISCAMES. With these considerations, 13 items were created to probe parental influence on adolescent self-concept in music, adolescent identity as future music educator, and decision to major in music education.

Questions 28-40 were included to uncover parental influence on adolescent self-concept in music, adolescent identity as future music educator, and decision to major in music education. Responses to UPID items were reported on a scale from 1 to 5, with one indicating negative feeling (1 = strongly disagree) towards a factor and five indicating a positive feeling (5 = strongly agree) towards a factor. A mean score of 3 or above indicated an overall, positive image of the music education profession. The UPID scale has a maximum possible range of 13 to 65 points.

Part 4: Self-Concept as a Music Educator

The final section (e.g., questions 41-60) focused on respondents' *Self-concept as a Music Educator* (SCAME). The examination of items included in *Interstate New Teacher*

Assessment and Support Consortium (e.g., INTASC, 2000), student teacher evaluations (e.g., *The University of North Carolina at Greensboro Teacher Academy*, 2006, see Appendix C; *East Carolina University Student Teacher Evaluation*, 2007, see Appendix D), and teacher evaluation measures (e.g., *Richmond City Public Schools Summative Evaluation*, 1993, see Appendix E) was used to construct original queries in the final section of the PISCAMES. With these considerations, 20 items were created to investigate subject self-concept as a future music educator. Questions 59-60 were included to uncover respondents' commitments to their careers as a future music educator (i.e., *I cannot see myself doing anything else than being a music teacher*; *I am excited about becoming an elementary or secondary music teacher/director*). Responses to SCAME items were reported on a scale from 1 to 5 with one indicating negative feeling (1= strongly disagree) towards a factor and five indicating a positive feeling (5 = strongly agree) towards a factor. A mean score of 3 or above indicated an overall, positive image of the music education profession. The SCAME scale has a range of 20 to 100 points.

Data Collection Procedures

Data collection occurred at three universities during the spring semester of the 2006-2007 academic year. At the University of North Carolina at Greensboro (UNCG), the instrument was administered to freshmen, sophomore, junior, and senior undergraduate music education students (n = 103) during the undergraduate Convocation sponsored by UNCG School of Music. The university Collegiate Music Educators National Conference (CMENC) organization aided in publication of the event in order to

reach all freshman, sophomore, junior, and senior students enrolled as a music education major.

The researcher instructed students regarding completion of the PISCAMES. In addition, the investigator instructed students regarding the completion of university IRB policy and assurance of confidentiality forms, establishing a written agreement of participation in the study. Students returned the completed instrument to the researcher. Administration of the instrument took place during one Convocation session and took 15 minutes to complete.

Data collection occurred at East Carolina University during the spring semester of the 2006-2007 academic year. The instrument was administered to freshmen, sophomore, junior, and senior music education students (n = 27) through university music instructional methods classes. The researcher instructed students regarding completion of the instrument. Students returned the completed instrument to the researcher. Administration of the instrument took place during one class session and took 10 minutes to complete.

At the University of Idaho (UI), the instrument was administered to freshmen, sophomore, junior, and senior undergraduate music education students (n = 18) through SurveyMonkey.com. A UI professor of music education aided in publication of the instrument in order to reach students enrolled as a music education major.

The SurveyMonkey.com link instructed students regarding completion of the instrument. In addition, the website instructed students regarding the completion of university IRB policy and assurance of confidentiality forms, establishing a written

agreement of participation in the study. Students completed instrument via the internet between April 23 and May 7, 2007.

Data Analysis Procedures

Descriptive statistics for all variables were computed using the Statistical Package for the Social Sciences (SPSS). Descriptive analyses, means, and standard deviations for items present in each measurement instrument (i.e., subtest) were calculated to inform the discussion section regarding subject responses.

Descriptive statistics for subtests of the instrument are presented in Chapter IV. Demographic data were age, gender, undergraduate class, degree concentration, ethnicity, parents' socioeconomic status, father's highest level of formal education, mother's highest level of formal education, cumulative grade point average, mathematics SAT score, verbal or critical reading SAT score, and composite SAT score. Individual items from the subtest of University Parental Involvement Measure (UPIM) were analyzed according to frequency of occurrence. University Parental Influence on Decision to Major in Music Education (UPID) and Self-concept as a music educator (SCAME) were analyzed according to level of agreement, using a 5-point Likert scale.

The means and standard deviations for each item provide an overview of the individual factors of parental involvement, parental influence on students' decisions to major in music education, and adolescent self-concept as a future music educator. Additionally, descriptive analyses provided opportunity for rudimentary comparisons of subject responses of freshman, sophomore, junior, and senior students. Relationships among demographic variables were examined by means of correlation coefficients.

Reliability of the instrument was calculated to check internal consistency. Cronbach's Alpha was computed using the *Statistical Package for the Social Sciences* (SPSS, 2007) at The University of North Carolina at Greensboro. Reliability of the University Parental Involvement Measure was .934, the reliability of the University Parental Influence on Decision to Major in Music Education was .727, and the reliability of the Self-concept as a music educator was .958.

The first research question was *What are the relationships among parent influence, academic achievement, and self-concept as a future music educator.* Pearson-Product-Moment Correlations were computed to examine relationships among all variables of parental involvement, parental influence on adolescent decision to major in music education, academic achievement, and subjects' self-concept as a future music educator. Correlation analyses were conducted on composite scores of each subtest domain (e.g., UPIM, UPID, SCAME) and individual PI items. Additional analyses investigated relationships among demographic factors, parental influence composite, and self-concept as a music educator.

The second research question was *To what extent do parental influences, academic achievement, and demographic factors contribute to undergraduate students' self-concept as a future music educator?* Stepwise multiple regression analyses were computed to determine to what extent parental influences, academic achievement, and demographic factors predict adolescent self-concept as a future music educator.

The third research question was *Do significant differences exist in undergraduate students' self-concept as a future music educator due to the demographic factors of age,*

gender, ethnicity, class level, major concentration, parents' education, parents' socio-economic status, and perceived parental influence? The dependent variable, self-concept as a future music educator, was measured by *Self-Concept as a Music Educator* (SCAME). Descriptive statistics and eight Analysis of Variances were computed to examine the main effects of each variable on self-concept as a music educator. Further analyses were conducted to investigate main effects and their interactions across parental involvement, parental influence on adolescent decision to major in music education, and adolescent self-concept as a future music educator.

CHAPTER IV

RESULTS

Results contained in this chapter are organized primarily by the research questions. Prior to the data analyses for each research question is a section entitled Descriptive Analysis of Demographic Data. This section provides a descriptive overview of demographic factors. The predictive strengths of these variables may help identify conditions that contribute to the development of pre-service music educators' self-concept.

Descriptive Analysis of Demographic Data

A total number of 148 music education majors completed the survey. This included 103 students from The University of North Carolina at Greensboro (UNCG), 27 from East Carolina University (ECU), and 18 from the University of Idaho (UI). Approximately 86% of the subjects were between the ages of 18 and 21 (see Table 2). The remainder was over 22 years of age, indicating that a smaller group of non-traditional students participated in the study. These are most likely students who did not enter the undergraduate program upon high school graduation, who switched from another major, or who experienced other delays, such as dropping out of school to work or because of an illness, and so on. Male and female subjects were fairly evenly divided (see Table 3).

Table 2

Distribution of Sample by Age

Age Ranges	n	%
18-19	63	42.6
20-21	64	43.2
22-23	15	10.1
24 or older	6	4.1
Total	148	100.0

Table 3

Distribution of Sample by Gender

Gender	n	%
Male	67	45.3
Female	81	54.7
Total	148	100.0

Approximately 55 % of the subjects were underclassmen (see Table 4). Eight (5.4%) upperclassmen responded that they were fifth plus year seniors. This provides further indication that non-traditional students participated in the study. Comparisons with subjects' Age (see Table 2) showed that while approximately 45% of respondents were upperclassmen, approximately 14% of subjects were 22 years of age or older. The older non-traditional student made up one-third of juniors and seniors participating in the study.

Table 4

Distribution of Sample by Undergraduate Class

Undergraduate Class	n	%
Freshmen/First Year	44	29.7
Sophomore/Second Year	37	25.0
Junior/Third Year	47	31.8
Senior/Fourth Year	12	8.1
Senior/Fifth Year to Fifth Year Plus	8	5.4
Total	148	100.0

Instrumental music education students were in the majority, compared to subjects with other degree concentrations (see Table 5). Students with vocal or instrumental and vocal music education concentrations only constituted one-third of total number of subjects.

Approximately 78% of the subjects were White (see Table 6). Most of the remaining subjects were African American indicating a lack of ethnic diversity among subjects. Asian American, Hispanic American, Native American, and even African American adolescents are not pursuing music education as a college major at the three universities that participated in the study. The minuscule representation of subjects from various ethnicities demonstrates a lack of students from diverse ethnic heritages in the music education profession. While one might speculate about the reasons for this situation, further research is required to acquire informative data.

Table 5

Distribution of Sample by Major Concentration

Major Concentration	n	%
Instrumental Music Education	100	67.6
Vocal Music Education	36	24.3
Instrumental and Vocal Music Education	12	8.1
Total	148	100.0

Table 6

Distribution of Sample by Ethnic Heritage

Ethnic Heritage	n	%
African American	20	13.5
Asian American	4	2.7
Hispanic American	2	1.4
Native American	1	0.7
White	116	78.4
Other	5	3.4
Total	148	100.0

Students were presented with the categories of Upper Class, Upper Middle Class, Middle Class, Lower Middle Class, and Lower Class from which to choose parent socioeconomic status. No specific guidelines were provided, therefore, several factors (i.e., financial, lifestyle, etc.) may have influenced subject's choices. Table 7 shows approximately 83% of subjects' parents were from middle class to upper class socioeconomic status. The remainder of subjects' parents was from either lower middle

or lower class socioeconomic status indicating that a smaller group of students with more limited financial resources participated in the study. These could be students who have parent and student loans to pay for their education, jobs while registered as a student, and summer jobs to subsidize their education. In some cases, these students may be registered as a part time student. While students with parents from middle and middle upper class socioeconomic status may have more affluent home settings, similar methods of financial assistance could be needed to pay for a college education.

Table 7

Distribution of Sample by Socioeconomic Status of Parents

Socioeconomic Status	n	%
Upper Class	5	3.4
Upper Middle Class	34	23.0
Middle Class	84	56.8
Lower Middle Class	20	13.5
Lower Class	5	3.4
Total	148	100.0

More than 60% of parents completed a bachelor, masters, or professional degree (see Table 8). Parents of these students typically have personal knowledge of college life, the experiences of completing a university program of study, and interacting with other students and faculty in the process of successfully completing a college degree. They can pass this knowledge onto their sons/daughters and coach them in searching for an appropriate university program, applying and auditioning for a particular school of music,

and conveying the expectations required to be accepted into a specific music program. While parents who attended college may have some frame of reference to communicate this information to their son/daughter, parents with a high school diploma or less would likely have little or no knowledge associated with successfully completing a college education.

Table 8

Distribution of Sample by Parents' Highest Level of Education

	Father		Mother		Both	
Parents' Education	n	%	n	%	n	%
Graduate or Professional Degree	32	21.6	30	20.3	62	21.0
College Degree	53	35.8	64	43.2	117	39.6
Attended College, But Did Not Graduate	19	12.8	14	9.5	33	11.1
High School Graduate	40	27.0	38	25.7	78	26.3
Completed 8th Grade	4	2.7	2	1.4	6	2.0
Total	148	100.0	148	100.0	296	100.0

Table 9 shows the distribution of subjects by cumulative grade point average. Students were presented with the options of 3.6-4.0 = A, 2.6-3.5 = B, 1.6-2.5 = C, 0.6-1.5 = D from which to choose cumulative grade point average. Approximately 95% of subjects had reported at least a cumulative "B" grade-point average, indicating above average achievement in the courses associated with a bachelor's degree in music education. Most likely, these students demonstrated adequate study skills, competencies, and musical talents required to perform in a variety of musical settings (e.g.,

musicianship, ensembles, methodology, etc.) while completing the work necessary to be a successful student. According to the 2.5 grade-point average required for admission to many teacher preparation programs, the percentage of remaining students would not achieve the standards required to be successful as a college student. They may lack study skills, confidence in their abilities, or the desire to make the effort required to be successful.

Table 9

Distribution of Sample by Cumulative Grade Point Average

Cumulative Grade Point Average	n	%
3.6-4.0 A	55	37.2
2.6-3.5 B	85	57.4
1.6-2.5 C	6	4.0
0.6-1.5 D	1	0.7
No Response	1	0.7
Total	148	100.0

In 2005, the College Board (2007) made the Scholastic Aptitude Test slightly more difficult as a corrective to the rising number of perfect scores. The revised "SAT Reasoning Test" was first offered on March 12, 2005. This new version had a 2400 rather than the 1600 scale used until January 2005. As either version of the SAT may have been administered to subjects, both scales were presented on the self-report instrument.

The distributions of subjects by math, verbal or critical reading, and cumulative SAT scores are presented in Table 10. Students were presented with the options listed in

the table from which to choose their math, verbal or critical reading, and cumulative SAT scores.

Table 10

Distribution of Sample by Math, Verbal/Critical Reading, and Cumulative SAT Scores

Math Score	n	%	Verbal/ Crit. Read. Score	n	%	Cumulative SAT Score Before 2005/ After 2005	n	%
680-800	22	14.9	680-800	19	12.8	1450-1600/ 2150-2400	4	2.7
560-679	77	52.0	560-679	83	56.1	1280-1449/ 1900-2149	44	29.7
440-559	44	29.7	440-559	40	27.0	1080-1279/ 1600-1899	74	50.0
320-439	2	1.4	320-439	3	2.0	800-1079/ 1200-1599	23	15.5
N. R.	3	2.0	N.R.	3	2.0	No Response	3	2.0
Total	148	100.0	Total	148	100.0	Total	148	100.0

Approximately two-thirds of subjects achieved Math and/or Verbal Critical Reading SAT scores between 560 and 800, and approximately one-third achieved Cumulative SAT scores between 1280-1600/1900-2400. The majority (50%) of subjects achieved Cumulative scores between 1080-1279/1600-1599. In all likelihood, these students demonstrate the ability to do well scholastically. Students with lower scores (e.g., 320-439 Math or Verbal/Critical Reading SAT score, 800-1979/1200-1599 Cumulative SAT scores) may not have the aptitude to perform at a high level academically. Most likely, these students demonstrated inadequate to average ability to do well academically.

Descriptive Analysis of Parental Involvement

Descriptive statistics for aspects of parental involvement at each university are presented in Table 11. University Parent Involvement Measure (UPIM) questions were intended to address the frequency with which parents were engaged in selected parental involvement activities. Items were reported using a rating scale of 1 to 5, with one indicating negative rate of occurrence (1 = never) of a factor and five indicating a positive rate of occurrence (5 = always) of a factor. A mean score of 3 or above indicated an overall positive frequency of parental involvement.

The results of most individual parental involvement items were similar between universities. Parents more often assisted respondents from ECU with practice ($\bar{X}$ = 2.00) than respondents at UNCG ($\bar{X}$ = 1.56) and UI ($\bar{X}$ = 1.33). Subjects from UNCG responded that their parents took them to concerts more frequently ($\bar{X}$ = 3.05) than subjects at the other universities (ECU, $\bar{X}$ = 2.77; UI, $\bar{X}$ = 2.33).

Respondents from UNCG indicated that their parents more frequently transported them to music activities ($\bar{X}$ = 4.15) and attended non-school concerts ($\bar{X}$ = 3.30) than did respondents from ECU ($\bar{X}$ = 3.96, $\bar{X}$ = 2.77, respectively) and UI ($\bar{X}$ = 3.77, $\bar{X}$ = 2.77, respectively). Parents of respondents from UI attended booster meetings the least frequently ($\bar{X}$ = 1.66) when compared to parents of UNCG ($\bar{X}$ = 2.99) and ECU ($\bar{X}$ = 2.88) respondents.

Table 11

Descriptive Statistics for University Parental Involvement

	UNCG			ECU			U of I		
Item	n	M	SD	n	M	SD	n	M	SD
Talked about music	103	3.233	1.254	27	3.037	1.343	18	3.222	.942
Asked about progress	103	3.485	1.305	27	3.296	1.102	18	3.222	.942
Listened to Practice	103	2.941	1.413	27	2.555	1.423	18	2.333	.970
Assisted with Practice	103	1.563	.881	27	2.000	1.386	18	1.333	.485
Tape-recorded Performances	103	2.524	1.447	27	2.222	1.281	18	2.111	1.490
Sang with you	103	2.339	1.347	27	2.370	1.471	18	2.555	.704
Sang in musical group	103	2.116	1.554	27	2.000	1.240	18	1.888	.900
Played in musical group	103	1.621	1.121	27	1.888	1.339	18	1.333	.485
Listened to music	103	3.970	1.004	27	3.296	1.265	18	4.333	.485
Took to concerts	103	3.058	1.399	27	2.777	1.476	18	2.333	.685
Attended school concerts	103	4.495	.916	27	3.814	1.331	18	4.889	.323
Attended non-school concerts	103	3.301	1.474	27	2.777	1.527	18	2.778	1.437
Attended booster meeting	103	2.990	1.568	27	2.888	1.476	18	1.666	.685
Attended school rehearsals	103	1.650	1.143	27	1.814	1.110	18	1.333	.970
Transported to music activities	103	4.155	1.100	27	3.963	1.091	18	3.777	1.437

Listening to practice, assisting with practice, attendance at school rehearsals, and tape recorded performances were not activities in which parents were actively supportive throughout adolescence. In addition, subjects did not perceive their parents to be actively involved in music-making activities such as singing with them, singing in a musical group, playing in a musical group or attending music booster meetings. However, parents did talk about music, listen to music, took their son/daughter to concerts, and attended non-school concerts throughout their adolescence. Parents would generally ask about progress in music, attend school concerts, and transport their son/daughter to music activities.

While parents were generally passive role models regarding their own involvement with music, they demonstrated personal attention and support for adolescent participation and appreciation of music. Parental involvement in the development of adolescent musical self-concept is evident by their interest and assistance for musical activities and music making.

Descriptive Analysis of Parental Influence on Decision

Descriptive statistics for aspects of parental influence on the decision to major in music education at each university are presented in Table 12. University Parental Influence on Decision (UPID) questions were intended to address parental influence on adolescent self-concept in music, adolescent identity as a future music educator, and the decision to major in music education. Responses to UPID items were reported using a rating scale of 1 to 5, with one indicating negative feeling (1 = strongly disagree) towards a factor and five indicating a positive feeling (5 = strongly agree) towards a factor. A

mean score of 3 or above indicated an overall positive image of the music education profession.

The results of most individual parental influence items were similar among universities. Respondents from the University of Idaho indicated a generally positive perception that their *parents valued music education* ($\bar{X}$ = 3.66) and a neutral response that their *parents accompanied them to university music auditions*, the least ($\bar{X}$ = 2.88) of the three universities. For their parents' appreciation for music education, there was the greatest variance (*sd* = 1.08). While subjects at UNCG indicated that their parents most encouraged them to apply to programs in music/music education ($\bar{X}$ = 4.03), there was most deviation in their response (*sd* = 1.28). While all respondents were generally neutral to *parents' encouragement of music education over music performance*, ECU subject responses indicated some disagreement ($\bar{X}$ = 2.92). All subject responses specify parents' contentment with their study of music education; however, responses from the University of Idaho are the most varied (*sd* = 1.23).

Parents generally were supportive of subjects' self-concept in music, identity as a future music educator, and the decision to major in music education. Parents placed value on music education, were *pleased that they study music education*, and *encouraged application to music/music education university programs*. Parents were confident in their son's/daughter's *personal qualities*, *capability to work successfully with young people*, and *musical ability to be a good music teacher*.

Table 12

Descriptive Statistics for University Parental Influence on Decision

	UNCG			ECU			U of I		
Item	n	M	SD	n	M	SD	n	M	SD
Music Ed. Important	102*	4.333	.893	27	4.000	.877	18	3.666	1.084
Accompanied to Auditions	103	4.388	1.130	27	3.814	1.545	18	2.888	1.231
Encouraged Music Education	103	4.038	1.282	27	3.703	.953	18	3.666	.970
Choose Major Other than Music	103	2.233	1.489	27	2.185	1.075	18	2.888	1.131
Music Ed. Major Rather than Music	103	3.184	1.250	27	2.925	.828	18	3.333	.840
Conversation Result in Decision	103	2.767	1.214	27	2.888	1.120	18	2.222	.942
Let Me Decide	103	4.640	.698	27	4.703	.465	18	4.888	.323
Musical Ability	103	4.660	.603	27	4.370	.741	18	4.666	.485
Personal Qualities	103	4.650	.621	27	4.333	.733	18	4.555	.511
Manage Youth	103	4.650	.554	27	4.259	.813	18	4.555	.511
Complete Education	103	4.669	.549	27	4.407	.693	18	4.777	.427
Fulfill Responsibilities	103	4.737	.484	27	4.370	.741	18	4.666	.485
Pleased w/Study of Music	103	4.495	.802	27	4.333	.784	18	3.888	1.231

* One student did not complete this item

While there were varying levels of support in *accompanying their son/daughter to university music program auditions* and support for *majoring in music education rather than music*, parents typically did not feel their son/daughter should *choose a college major other than music or music education*. Subjects indicated that conversation with parents did not result in their *decision to major in music education* and that their parents generally *let them decide on their college major*.

Highest mean scores indicated confidence in adolescent *ability to complete the education successfully* (ranging from $\bar{X}$ = 4.407 to $\bar{X}$ = 4.777), *fulfill the responsibilities to become a successful music educator* (ranging from $\bar{X}$ = 4.370, $\bar{X}$ = 737), and adolescent's personal *decision regarding a college major* (ranging from $\bar{X}$ = 4.640 to $\bar{X}$ = 4.888). Overall, *parental feelings regarding adolescent musical ability*, *ability to complete education successfully*, and *ability to fulfill responsibilities required to become a successful music educator* were strong parental influences on adolescent decision to major in music education. These influences would seem to have important impact in the development of adolescent musical self-concept and self-concept as a future music educator.

Descriptive Analysis of Adolescent Self-Concept

Descriptive statistics for aspects of adolescent self-concept as a music educator at each university are presented in Table 13. Self-concept as a music educator (SCAME) questions were intended to address adolescent's self-concept as a future music educator and commitment to a career as a future music educator.

Table 13

Descriptive Statistics for Self-Concept as a Music Educator

	UNCG			ECU			U of I		
Item	n	M	SD	n	M	SD	n	M	SD
Possess Music Ability	103	4.514	.591	27	4.333	.733	18	4.333	.485
Complete Education	103	4.592	.601	27	4.555	.697	18	4.444	.511
Personal Qualities	103	4.534	.607	27	4.481	.700	18	4.222	.646
Independent Responsibility	103	4.475	.574	27	4.370	.687	18	4.333	.485
Grooming and Dress	103	4.660	.515	27	4.592	.572	18	4.222	.427
Knowledge of Materials	103	4.233	.674	27	4.259	.764	18	4.000	.485
Instruction	103	4.291	.620	27	4.148	.718	18	4.222	.646
Lesson Planning	103	4.271	.629	27	4.185	.786	18	4.333	.485
Manage Behavior	103	4.077	.736	27	4.222	.697	18	3.888	.582
Maintain Learning Environment	103	4.233	.644	27	4.185	.735	18	4.111	.582
Maintain Student Interest	103	4.388	.581	27	4.185	.681	18	4.000	.840
Diverse Learners	103	4.077	.652	27	4.222	.640	18	4.000	.840
Effectively Communication	103	4.388	.597	27	4.296	.775	18	4.222	.646
Oral & Written Communication	103	4.330	.732	27	4.000	.679	18	4.111	.582
Work with Others Accept Suggestions	103	4.349	.667	27	4.333	.480	18	4.000	.485
Knowledge of Instr./ Vocal Techniques	103	4.436	.536	27	4.148	.601	18	3.777	.427
Evaluation of Performance	103	4.436	.536	27	4.222	.577	18	4.222	.427
Cannot See Self Doing Anything Else	103	3.592	1.301	27	3.814	1.110	18	2.666	1.28
Excited About Teaching	103	4.320	.941	27	4.259	.813	18	3.666	.970

Responses to SCAME items were reported using a rating scale of 1 to 5, with one indicating negative feeling (1 = strongly disagree) towards a factor and five indicating a positive feeling (5 = strongly agree) towards a factor. A mean score of 3 or above indicated an overall positive image of the music education profession.

The results of most individual self-concept items were similar among respondents from the three universities. While responses to individual items of the measure generally reflected positive self-concept as a music educator (e.g., $\bar{X} > 4.00$), subjects from UI were somewhat neutral regarding their *management of student behavior* ($\bar{X} = 3.88$), *knowledge of instrumental/vocal techniques* ($\bar{X} = 3.77$), and *enthusiasm for teaching* ($\bar{X} = 3.666$). For self-concept as a music educator measures, standard deviations were relatively small.

Overall, respondents indicated positive self-concepts as music educators. Generally indicating confidence in possessing the qualities and competencies associated with being a successful music educator, subjects indicated strongest level of agreement regarding their grooming and acceptance of professional norms of dress, successful completion of education, personal qualities and musical ability important to being a good music teacher, and capacity to work with peers, teachers, parents, and superiors. These qualities reflect respondents' self-assurance regarding their ability to relate and present a positive outer image of themselves to others. Positive beliefs in their musical ability and aptitude to complete education required to become a successful music educator were strong among all subjects.

Less confidence was indicated in regards to *managing student behavior, creating instructional activities that are adaptive to diverse learners, maintaining a learning environment conducive to learning,* and *maintaining a student interest and involvement in learning*. These instructional techniques appeared to pose greater concern to respondents than *instrumental/vocal techniques, lesson planning, curriculum, and knowledge of resources and activities to teach music*. Interestingly, *commitment to teaching and the music education profession* were among the lower indicators of self-confidence as a music educator. All subjects specified the strongest level of disagreement with the statement *they cannot see themselves doing anything else*. Though positive, expressed *excitement for teaching* was among the weaker indicators of all self-concept scales.

Descriptive statistics for the three universities illustrate similarities among subjects' perceptions of parental involvement, parental influences on decision and self-concept as a music educator. In particular, preliminary findings indicate that parent personal involvement and support for adolescent participation in music, and parent influence regarding the *personal qualities, musical ability*, and *successful completion of education necessary to become a music educator* hold value to the development of adolescent self-concept as a music educator.

Comparison of Three Universities

Descriptive statistics for all variables were consistent among the three universities. Item means and standard deviations were consistent from university to university. The aforementioned differences were minimal. One-Way ANOVAs were computed for Parental Influences (combining UPIM and UPID) and Self-concept as a

music educator to establish consistency among the three universities statistically. No significant difference ($F(2,144) = 2.892$, $p > .05$) was found between Parental Influences means of the three schools. No significant difference ($F(2,145) = 2.45$, $p > .05$) was found for Self-concept as a music educator (SCAME) means of the three universities. Further investigation was conducted for the subtests of University Parental Involvement (UPIM) and University Parental Influence on Decision (UPID) regarding consistency. Analysis of variance for UPIM means found no significant difference ($F(2,145) = 1.489$, $p > .05$) among the three universities. Analysis of variance for UPID means found no significant difference ($F(2,144) = 2.952$, $p > .05$) among the three institutions of higher education. Therefore, data from the three universities were combined for further analysis. Descriptive statistics for parental involvement, parental influence, and self-concept as a music educator composite scores are presented in Table 14.

Table 14

Descriptive Statistics for Composite Scores

Subtest	n	M	SD	Skew
UPIM Composite	148	42.418	11.410	.380
UPID Composite	147*	52.523	5.237	-.305
Parental Influence (UPIM+UPID)	147*	94.952	15.157	.064
SCAME Composite	148	85.817	8.659	-.431

*One subject did not respond to *music education has been important to parents* question

The highest standard deviation was given for Parental Influences (PI), the composite of the University Parental Involvement Measure (UPIM) and University Parental Influence on Decision (UPID). Ninety-five percent of subjects scored between 64.638 and 125.266 on the Parental Influence measure.

Standard deviation for the University Parental Involvement Measure (UPIM) was highest among Parental Influence (PI) measures. Ninety-five percent of subjects scored between 19.598 and 65.238. Standard deviations for UPIM and PI show more heterogeneous distributions. Considerable variety in subjects' perception of parental involvement and particularly overall observation of parental influence were found.

UPID had the lowest standard deviation. Ninety-five percent of subjects scored between 42.055 and 62.991 on the UPID measure. Standard deviations for University Parental Influence on Decision (UPID) and Self-concept as a music educator (SCAME) measures, while relatively small, specify more homogeneous score distributions. There was considerably greater consensus among subjects' perceptions of parental influences on decision to major in music education and self-concept as a music educator than demonstrated in the other measures.

Skewness for each measure was acceptable (i.e., < 1.00). Parental Influence on Decision and Self-concept as a music educator measures showed distributions with some degree of negative skewness. There were a few extreme scores on the negative, lower part of the distribution for each measure indicating low level of parental influence on decision or self-concept as a music educator for the respective measures. Positive skewness in University Parental Involvement and Parental Influence indicated a few

extreme scores on the positive, upper part of the distribution for these measures. A small number of student perceptions reflected high parental involvement. Positive skewness for Parental Influence (PI) was negligible.

Descriptive statistics for the demographic and academic variables of the study are presented in Table 15. Standard deviations were relatively small for most measures. The largest values (*sd* > 1) were found for *college rank*, *ethnicity*, and parents' *formal education*. Skewness for most variables was acceptable (i.e., < 1.00). Two items were severely skewed. *Ethnicity* was severely skewed negatively, indicating that few subjects of *African American, Asian American, Hispanic/Latino American, Native American*, and *Other Ethnic Heritages* participated in the study.

Descriptive statistics were cross-referenced with the self-report. The mean of *age* indicated that the average age of respondents was between eighteen and twenty-one years of age (see Table 15). The primary *gender* was female. The average *college rank* of subjects was second to third year students with an *instrumental music education concentration.* While the typical *ethnicity* of respondents was White, the standard deviation and skew of data indicated that students from *African American, Asian American, Hispanic/Latino American, Native American*, and *Other Ethnic Heritages* participated in the study. The average respondent had parents of *middle class to upper middle class socioeconomic status.* The mean of *parent formal education* indicated that parents of subjects typically had a *college degree*, and the *formal education* of both parents ranged from *completing 8th grade* to a *graduate or professional degree*.

Table 15

Descriptive Statistics for Demographic and Academic Variables

Subtest	n	M	SD	Skew
Age	148	1.756	.796	.958
Gender	148	1.547	.499	- .192
College Rank	148	2.344	1.147	.498
Degree Concentration	148	1.405	.637	1.321
Ethnicity	148	4.378	1.458	-1.735
Parent Socioeconomic Status	148	2.925	.833	.427
Father's Formal Education	148	2.533	1.180	.270
Mother's Formal Education	148	2.445	1.120	.402
Cumulative GPA	148	3.324	.610	.407
Mathematics SAT Score	147	2.825	.695	- .003
Verbal/Critical Reading SAT Score	145	2.825	.674	.164
Composite SAT Score	145	2.202	.736	- .099

Academic standing of respondents was found to be above average. The mean of subjects' *GPA* demonstrated that "B" (i.e., 2.6-3.5) was the average grade of students. A relatively small standard deviation and slightly positive skewed distribution revealed respondents' *grade point average* ranged between the grade of "A" and "B." The mean of *Mathematics SAT score* and *Verbal or Critical Reading SAT score* indicated respondents scored between 560 and 800 on both tests. The distribution of data was generally normal and homogeneous. The mean *Composite SAT score* shows that while the average student scored between *1080-1279* or *1600-1899*, the majority of students scored between 800-1449/1200-2149.

Descriptive Analysis of Combined Parental Involvement Scores

Descriptive statistics for individual items of the university parental involvement measure are presented in Table 16. Standard deviations were relatively large for most items of the UPIM subtest indicating diversity in subjects' perceptions of parental involvement in music and musical activities.

Table 16

Descriptive Statistics for Parental Involvement Frequency Items

Item	n	M	SD	Skew
Attended school concerts	148	4.418	1.003	-1.658
Transported to music activities	148	4.074	1.143	- .978
Listened to music at home	148	3.891	1.050	- .744
Asked about progress in music	148	3.418	1.228	- .178
Talked about music	148	3.195	1.232	.061
Attended non-school concerts	148	3.141	1.489	- .021
Took to concerts	148	2.918	1.362	.263
Attended booster meetings	148	2.810	1.526	.325
Listened to practice	148	2.797	1.379	.198
Tape recorded performances	148	2.418	1.423	.589
Sang with you	148	2.371	1.305	.732
Sang in a musical group	148	2.067	1.431	1.036
Attended school music rehearsals	148	1.641	1.118	1.928
Played in a musical group	148	1.635	1.113	1.961
Assisted with practice	148	1.614	.972	1.785

To examine specific aspects of parental involvement further, individual UPIM items were ranked in mean response order from high to low. Table 16 shows *attended school concerts*, *transported to music activities*, *listened to music at home*, *asked about progress in music*, *talked about music*, and *attended non-school concerts* were the most

frequently student-reported parental involvement activities of their adolescent years. It should be noted that the frequency items of the UPIM indicate the rate of occurrence of parents participating in various activities on a five point ordinal-level scale, where responses can vary from parents *never* participating (1) to parents *always* participating (5) in these activities. Lower mean scores indicated that in general, fewer parents *attended school music rehearsals*, *played in a musical group*, or *assisted with practice* during the subjects' adolescent years.

A number of items showed severely skewed (i.e., > $\pm$ 1.00) distributions. Severe negative skewness was found for the item *attended school concerts* indicates that while the majority of subjects perceived high frequency of attendance at school concerts by their parents a fewer number of subjects perceived low frequency of attendance. Sharp negative skewness was found for the items *transported to music activities* and *listened to music at home,* indicating some instances in which subjects perceived low rate of recurrence in these activities. Severe positive skewness for the items of *sang with you, sang in a musical group*, *attended school music rehearsals*, *played in a musical group*, and *assisted with practice* designates subject perceptions of high frequency of parent involvement in these musical activities during their adolescent years. Particularly, severe positive skewness of *played in a musical group* (1.961), *attended school music rehearsals* (1.928), and *assisted with practice* (1.785) indicate that while the majority of parents were not so active in music making, there were several cases in which parents were very active. These positively skewed items all received low mean ratings. In each item, a small number of student perceptions reflected high parental involvement assisting with

practice, attending school rehearsals, and playing in a musical group. The moderately low mean score (2.810) and slightly positive skew (.325) for *attended booster meetings* supports the observation that there were few cases in which parents were actively involved with the school music boosters.

Descriptive Analysis of Combined Parental Influence on Decision Scores

Descriptive statistics for individual items of university parental influence on decision are presented in Table 17. To examine specific aspects of parental influence further, individual UPID items were ranked in mean response order from high to low. Table 17 shows *parents let me decide*, *responsibilities as music teacher, ability to complete education, music ability to be a good teacher, personal qualities to be a good teacher, manage student behavior, parents are pleased I study music, music education is important to my parents,* and *parents accompanied to university auditions* were the highest rated items influencing subjects' decision to major in music education. The level of agreement items of the UPID indicate students' perceptions of parental influence on a five point ordinal-level scale, where responses can vary from student *strongly disagrees* (1) to *strongly agrees* (5) with various parental influences in their decision making process. Lower mean scores indicated generally lower levels of agreement that *conversation with parents* and *parent encouragement to choose a major other than music* influenced their decision to major in music education.

Standard deviations were relatively small ($sd < 1.00$) for most scales of the University Parental Influence on Decision. Subjects' perceptions of parent feelings regarding their *ability to fulfill responsibilities as a music teacher, complete education to*

be a successful music educator, musical ability to be a good music teacher, personal qualities to be a good music teacher, possession of and manage student behavior are relatively consistent. Of thirteen items, *parents encouraged application to music education program, parents encouraged majoring in music education rather than music performance*, *conversation with parents influenced choice of major*, and *encouragement to choose a major other than music* had larger standard deviations (*sd* > 1.00).

Table 17

Descriptive Statistics for University Parental Influence on Decision Items

Item	n	M	SD	Skew
Parents let me decide	148	4.682	.628	-3.136
Responsibilities as music teacher	148	4.662	.553	-1.403
Ability to complete education	148	4.635	.573	-1.536
Music ability to be a good teacher	148	4.608	.624	-1.354
Personal qualities to be good teacher	148	4.581	.639	-1.260
Manage student behavior	148	4.567	.619	-1.307
Parents are pleased I study music	148	4.391	.877	-1.469
Music Education is important	147	4.190	.938	- .945
Accompanied to university auditions	148	4.101	.938	-1.417
Encouraged to apply to music ed.	148	3.932	1.198	.900
Encouraged major in music education	148	3.155	1.141	- .226
Conversation influence decision-major	148	2.720	1.177	.327
Encouraged major other than music	148	2.304	1.393	2.011

The most diversity occurred in subjects' perceptions of parents' *feelings about application to music education programs, majoring in music education, conversation influenced decision of major,* and *choosing a major other than music or music education.* Neutral mean scores for items exemplify subject perceptions that parents are unsure about

their son/daughter majoring in music education. Low mean ratings for the last two items indicate parent indifference to their son's/daughter's choice of college major.

Ten items showed severely skewed (i.e., > ± 1.00) distributions. Severe positive skewness was found for *parents encouraged me to apply to university music/music education programs and my parents encouraged me to choose a major other than music or music education*. In these cases, a few parents actively influenced their sons/daughters decision to apply to and/or major in music education at the university, but the majority did not. In the last circumstance, severe positive skewness (2.011) was found for the item *parent encouragement to choose a major other than music*. While the item had the lowest mean rating, severe positive skewness indicates that several parents vigorously promoted choosing a major other than music or music education. Positive skewness of *conversations with parents influenced decision to major in music education* indicated that a couple of subjects perceived that conversation with parents influenced their decision to major in music education, while most did not.

Severe negative skewness was found for the distributions of *parents let me decide*, *feel I can fulfill responsibilities as music teacher*, *believe I have the ability to complete education*, *have the musical ability to be a good teacher*, *have the personal qualities to be a good teacher*, *can manage student behavior*, *are pleased that I study music, value music education,* and *accompanied me to university music auditions*. For these items there were some extreme scores on the negative, lower part of the distribution for each measure indicating low level of parental influence on decision to major in music education. While mean scores (i.e., > 4.00) reflect positive parental influence on subjects,

respondents perceived parents to have lower levels of confidence regarding *parents let me decide*, *feel I can fulfill responsibilities as music teacher*, *believe I have the ability to complete education*, *have the musical ability to be a good teacher*, *have the personal qualities to be a good teacher*, *can manage student behavior*, *are pleased that I study music, value music education,* and *accompanied me to university music auditions. My parents feel I should major in music education rather than music* was found to have a distribution that was negatively skewed (-.226). While item mean (3.155) indicated a generally neutral response, a few extreme scores on the negative, lower part of the distribution indicated that those subjects perceived parents to feel they should major in music rather than music education. *Parents let me decide* had the highest mean (4.628) and the most severe skewness (-3.136). In this circumstance, several subjects indicated that parents had some level of influence in their decision to major in music education, although the majority made an independent decision.

Descriptive Analysis of Combined Self-Concept Scores

Descriptive statistics for individual items of self-concept as a music educator are presented in Table 18. To examine specific aspects of self-concept as a music educator further, individual SCAME items were ranked in mean response order from high to low.

Table 18 shows that all items except one were student self-reports of positive self-concept as a music educator. Only *cannot see self doing anything else* received a neutral level of agreement from respondents. It should be noted that SCAME item responses indicate students' self-concept on a five point ordinal-level scale, where responses can

vary from student *strongly disagrees* (1) to *strongly agrees* (5) with various perceptions of self as a music educator.

Table 18

Descriptive Statistics for SCAME Items

Item	n	M	SD	Skew
Responsible for grooming & dress	148	4.594	.532	-.797
I can successfully complete education	148	4.567	.607	-.844
Can work cooperatively with others	148	4.527	.527	-.391
Personal qualities to be good teacher	148	4.486	.633	-1.170
Possess musical ability to be teacher	148	4.459	.610	-.844
Responsibility in job-related duties	148	4.439	.585	-.481
Methods to evaluate performance	148	4.371	.538	-.002
Can effectively communicate	148	4.351	.637	-.782
Teach lessons that maintain interest	148	4.304	.645	-.386
Accept suggestions w/o resentment	148	4.304	.624	-.494
Knowledge of Inst./Vocal Techniques	148	4.304	.579	-.147
Lesson plan to meet student needs	148	4.263	.642	-.460
Instruction to achieve objectives	148	4.256	.640	-.444
Oral & written communication	148	4.243	.715	-.848
Excited about becoming a teacher	148	4.229	.941	-1.121
Knowledgeable about materials	148	4.209	.672	-.683
Can maintain learning environment	148	4.209	.652	-.240
Instructional for diverse learners	148	4.094	.673	-.114
Can manage student behavior	148	4.081	.714	-.460
Cannot see self doing anything else	148	3.520	1.301	-.383

For the self-concept as a music educator items, standard deviations were relatively small ($sd < 1.00$), except for the last item. Two items had large standard deviations. *Cannot see self doing anything else* had the largest standard deviation ($sd = 1.301$), indicating moderate variance in the neutral response from students. This item received

the lowest mean rating among self-concept as a music educator items. While the item *excited about becoming a music teacher* had a positive mean rating (4.229), the high standard deviation (*sd* = .941) points to some uncertainty about becoming a music teacher on the part of undergraduate music education students.

Two items showed severely skewed (i.e., > - 1.00) distributions. Severe negative skewness indicates that there were several extreme scores on the negative, lower part of the distribution for *I possess personal qualities to be a good teacher* and *I am excited about becoming a music teacher.* All remaining items showed negatively skewed (i.e., < -1.00) distributions. Few extreme scores on the negative, lower part of the distribution were found for *methods to evaluate student performance, knowledge of instrumental/vocal techniques, can work cooperatively with others* and *can teach lessons that maintain interest.* Subject uncertainty about themselves, their knowledge of methodologies, techniques, and resources, and their ability to become a successful music educator reflect lower levels of self-concept as a music educator by a few undergraduate music education majors. The majority, however, had a very positive self-concept as indicated by the high mean scores.

Summary of Descriptive Analysis

The descriptive statistics for parental involvement, parental influence on decision, and self-concept as a music educator measures are based on undergraduate students perceptions. Descriptive statistics for university parental involvement measures demonstrated parents' personal interest in adolescent participation in music. While there was high variability in subjects' perception of parental involvement, subjects generally

perceived their parents to talk frequently about music, listen to music at home, attend non-school concerts, and take them to concerts. Parents supported their son's/daughter's participation in music by asking them about their progress in music, transporting them to music activities, and attending their son's/daughter's school concerts. While the majority of subjects did not perceive their parents to be actively involved in music-making activities such as listening to or assisting them with practice, a small number of students perceived high parental involvement assisting with practice, attending school rehearsals, singing in a musical group and/or playing in a musical group. These parents, though rare, served as positive musical role models.

Parental influence on decision measures demonstrated parent support for subjects' ability as a musician, identity as a future music educator, and decision to major in music education. Parents generally placed value on music education and were pleased that their son/daughter studied music in a university program.

Parent feelings about their son's/daughter's application to music education programs, majoring in music education, communication regarding decision of major, and choosing a major other than music or music education were more diverse. In a few cases, parents used conversation to influence their son's/daughter's decision about college major, encouraged son/daughter to apply to a university music/music education program, or encouraged their son/daughter to major in music education rather than music. In other cases, parents promoted choosing a major other than music or music education.

While most parents generally had strong positive feelings regarding son/daughter personal qualities, musical ability, aptitude to complete education, and capacity to fulfill

responsibilities necessary to be a prosperous music teacher, some parents were less confident in their son's/daughter's capacity to fulfill responsibilities, successfully complete education, and possession of personal qualities and musical ability necessary to be a successful music educator. While the majority of subjects indicated that parents let them decide on their college major, several undergraduate students indicated that parents had some level of influence in their decision to major in music education. In a few cases subjects indicated impartial feelings of parents in regards to majoring in music education rather than music. The range and variability of subject perceptions indicates that parental influence on the decision to major in music education would impact the development of adolescent self-concept as a future music educator.

Overall, respondents indicated positive self-concepts as music educators. Generally indicating confidence in possessing the qualities and competencies associated with being a successful music educator, subjects indicated the strongest levels of agreement regarding their grooming and acceptance of professional norms of dress, successful completion of education, capacity to work with others, personal qualities, musical ability, and capacity to carry out duties important to being a good music teacher.

Subjects' perceptions were more neutral to the item *cannot see self doing anything else* and the most varied among SCAME items. Students demonstrated varied levels of excitement about becoming a music teacher. Both point to uncertainty and insecurity about becoming a music teacher on the part of undergraduate music education students. Negative skewness of responses to all SCAME items indicates subject

uncertainty about themselves, their knowledge of methodologies, techniques, and resources, and their ability to become a successful music educator.

Descriptive statistics have illustrated subject perceptions of parental involvement, parental influences on decision and self-concept as a music educator. The relationships of these variables, the extent to which parental influences impact adolescent self-concept, and the significance of these effects are examined through statistical procedures in subsequent sections.

Research Question 1

To address the first research question (*What are the relationships among parent influence, academic achievement, and self-concept as a future music educator?*), Pearson-Product-Moment Correlations were computed to examine relationships among all variables of parental involvement, parental influence on adolescent decision to major in music education, academic achievement, and subjects' self-concept as a future music educator. Correlation analyses were conducted on composite scores of each subtest domain (i.e., UPIM, UPID, SCAME) and individual University Parent Influence Items. Additional analyses were conducted to investigate relationships among demographic factors, parental influence composite, and self-concept as a music educator.

Correlations between UPIM and UPIM Composite

Pearson Product-Moment Correlations for individual items of the University Parental Involvement Measure and the UPIM composite are presented in Table 19 in descending order. A considerable range of inter-item correlations was found for the

measures. Individual UPIM item correlations with the composite UPIM varied from a high of .706 to a low of .471. All item correlations were significant ($p < .001$).

Table 19

Pearson Product-Moment Correlations among UPIM Items and UPIM Composite

UPIM Item	Correlation*
Parents asked about progress	.719
Parents took me to concerts	.706
Parents talked about music	.681
Parents attended non-school concerts	.653
Parents sang with you	.634
Parents sang in a musical group	.618
Parents assisted with practice	.614
Parents listened to music at home	.611
Parents attended booster meetings	.608
Parents listened to practice	.600
Parents attended school concerts	.570
Parents tape recorded performances	.555
Parents played in a musical group	.541
Parents attended school rehearsals	.482
Parents transported to music activities	.471

* Significant at the .001 level

To examine specific aspects of parental influence on decision further, individual university parental involvement measures were ranked in correlation order from high to low. Table 19 shows the strongest positive correlation was found between the University Parental Involvement Measure composite and *parents asked about progress, parents took me to concerts, parents talked about music,* and *parents attended non-school concerts.* Personal interaction with son/daughter through communication and concert attendance

shows strongest relationship to the university parental involvement composite measure. Music-making activities such as *parents sang with you, parents sang in a musical group*, *parents assisted with practice, parent listened to music at home, parents attended booster meetings,* and *parents listened to practice* demonstrate moderately strong positive correlations. More passive involvement in which *parents attended school rehearsals* and *transported subjects to music activities* were found to have moderately weak positive correlations. Robust relationships were found for actions that involve musical interaction between parent and adolescent, and the University Parental Involvement Measure. Overall, items were found to have moderate positive to moderately strong positive correlations indicating healthy relationships with the UPIM Composite. This information indicates that all items are connected to university parental involvement.

Correlations between UPID Items and UPID Composite

Pearson Product-Moment Correlations for individual items of the University Parental Influence on Decision measure are presented in Table 20. UPID item correlations with the composite varied from a high of .707 to a low of -.090. One item, *parents felt I should choose a college major other than music/music education*, had a weak negative correlation with UPID. The only item that was statistically non-significant ($p > .05$), the relationship may show that parents are unsure about music/music education as a college major.

To examine specific aspects of parental influence on decision further, individual UPID items were ranked in correlation order from high to low. Table 20 shows strongest

positive correlations between *music education is important to parents* and *parents are pleased that I study music education*, and University Parental Influence on Decision.

Table 20

Pearson Product-Moment Correlation of UPID Items and UPID Composite

UPIM Item	r	Sig.
Music education is important to parents[***]	.707	.000[*]
Parents are pleased that I study music education	.659	.000[*]
Parents believed I possess musical ability to be teacher	.647	.000[*]
Parents encouraged to apply to music/music ed. programs	.631	.000[*]
Parents feel I possess personal qualities to be teacher	.630	.000[*]
Parents feel I can fulfill responsibilities required of teacher	.585	.000[*]
Parents feel I can successfully complete education	.568	.000[*]
Parents feel I can manage young people	.564	.000[*]
Conversations w/parents resulted in decision of major	.487	.000[*]
Parents accompanied me to university music auditions	.476	.000[*]
Parents let me decide on college major	.213	.010[**]
Parents felt I should major in music ed. rather than music	.192	.020[**]
Parents felt I should choose major other than mus./mus.ed.	-.090	.277

[*]Significant at the .001 level
[**]Significant at the .05 level
[***]Note: $n = 147$

Parent value for the study of music education had the closest relationship to the composite of all measures. The weakest positive correlation was found for *parents felt I should major in music education rather than music*. Parent influence on decision to major in music education shows a sense of indifference regarding music education versus music performance as a college major. Similar lack of concern was indicated by the weak positive correlation between *parents let me decide on college major* and parental

influence on decision to major in music education. Qualities important to being a successful music teacher had modest relationships to parental influence on decision. Parent feelings about *musical ability, personal qualities, capacity to complete education, manage young people,* and *fulfill responsibilities associated with being a good music teacher* had moderate positive correlations.

Correlations between SCAME Items and SCAME Composite

Pearson Product-Moment Correlations for individual items of the Self-concept as a music educator are presented in Table 21. Individual SCAME item correlations with the composite SCAME varied from .760 to .442. All item correlations were significant ($p <$ .001).

To examine specific aspects of respondents' self-concept as a music educator further, individual SCAME items were ranked in correlation order from high to low. Table 21 shows *effectively communicates, maintain learning environment, teach lessons that maintain student interest, instruction to achieve curriculum, and personal qualities to be a good teacher* were student-reported SCAME items that have strong positive correlations to the self-concept as a music educator Composite. Other SCAME items have moderate positive to moderately strong positive correlations to SCAME. These correlations show that an individual's personal qualities, musical ability, capacity to complete education, knowledge of methodology, and abilities demonstrated through instructional techniques have robust associations with self-concept as a music educator.

Table 21

Pearson Product-Moment Correlations among SCAME Items and SCAME

Item	Correlation*
Effectively communicate	.760
Maintain learning environment	.751
Teach lessons that maintain interest	.749
Instruction to achieve curriculum	.747
Personal qualities to be good teacher	.701
Carry on necessary tasks without being told	.693
Manage student behavior	.669
Instructional activities for diverse learners	.664
Oral and written communication	.664
Knowledge of Materials	.657
I possess musical abilities to be a good teacher	.654
I successfully complete education	.650
Methods to evaluate performance	.635
Responsible for grooming and dress	.618
Excited about becoming music teacher	.580
Knowledge of instrumental/vocal techniques	.540
Work cooperatively with others	.535
Cannot see self doing anything else	.442

*Significant at the .001 level

The weakest moderate correlation was shown with the statement *cannot see self doing anything else.* Subject responses indicating lack of passion, determination, and commitment to becoming a music educator at all costs have a more modest relationship with self-concept as a music educator. In general, however, all items were found to have moderate positive to strong positive correlations with the SCAME Composite. These relationships show that all items are connected to self-concept as a music educator.

Correlations between UPIM and UPID Items

Pearson Product-Moment Correlations for individual items of the University Parental Involvement Measure and University Parental Influence on Decision are presented in Tables 22, 23, and 24. Data are divided among three tables in order to make so many variables visually more accessible. Individual UPIM item correlations with the UPID varied from a high of .647 to a low -.201. Of the 195 item correlations, 57.4% were found to be statistically significant. Forty-four correlations were statistically significant at the .001 level and sixty-eight were statistically significant at the .05 level.

Forty-one correlations (21.0%) between UPIM and UPID items were moderately weak positive to moderate positive. Sixty-eight (34.8%) correlations were weak positive or weak negative. These relationships show generally minor connections between parental involvement and parental influence on decision items.

The strongest positive correlations were found between UPIM item *asked about progress,* and UPID items *music education is important* (.623) and *parents pleased I study music* (.515). Parents who consistently asked about musical progress throughout their son's/daughter's adolescence value music education. Modest positive correlations were found between UPID item *encouraged me to apply to university music/music education programs* (.490), and UPIM items *asked about progress, took to concerts* (.487), *listened to music at home* (.421) and *attended booster meetings* (.411). Moderate associations were found for UPID item *accompanied to auditions* and UPIM items *attended non-school concerts* (.450), *attend school concerts* (.441), and *attended booster meetings* (.419).

Table 22

Pearson Correlations of UPIM Items to UPID Items

UPIM Items		UPID Items: Talked About Music	Asked About Progress	Listened to Practice	Assisted with Practice	Recorded Performances
Mus. Ed. Important	P. Correl.	.410	.623	.377	.237	.331
	Sig.	.000	.000	.000	.004	.000
Accomp. Auditions	P. Correl.	.218	.289	.318	.307	.274
	Sig.	.008	.000	.000	.000	.001
Encourag. Apply Mus. Ed	P. Correl.	.386	.490	.399	.263	.351
	Sig.	.000	.000	.000	.001	.000
Maj. other than Mus.	P. Correl.	-.067	-.107	-.201	-.154	-.116
	Sig.	.421	.197	.014	.062	.160
Maj. Mus. Ed than Mus.	P. Correl.	-.012	.055	-.092	-.105	-.057
	Sig.	.884	.506	.265	.204	.491
Convers. Result Decision	P. Correl.	.286	.372	.237	.227	.143
	Sig.	.000	.000	.004	.006	.083
Let Me Decide	P. Correl.	.019	-.038	.043	.032	.188
	Sig.	.815	.647	.604	.697	.022
Music Ability	P. Correl.	.339	.428	.326	.142	.186
	Sig.	.000	.000	.000	.085	.024
Personal Qualities	P. Correl.	.278*	.381**	.273*	.067	.134
	Sig.	.001	.000	.001	.418	.103
Complete Education	P. Correl.	.217*	.267*	.310**	.076	.139
	Sig.	.008	.001	.000	.361	.093
Fulfill Responsibilities	P. Correl.	.227*	.229*	.310*	.098	.146
	Sig.	.005	.005	.000	.237	.076
Pleased Study Music	P. Correl.	.369**	.515**	.375**	.250*	.249*
	Sig.	.000	.000	.000	.002	.002

*Significant at the .05 level
**Significant at the .001 level

Table 23

Pearson Correlations of UPIM Items to UPID Items

UPIM Items		UPID Items: Sang With You	Sang in a Group	Played in a Group	Listened to Music at Home	Took to a Concert
Mus. Ed. Important	P. Correl.	.225*	.224*	.184*	.374*	.487*
	Sig.	.006	.006	.026	.000	.000
Accomp. Auditions	P. Correl.	.187*	.324***	.239*	.200*	.368**
	Sig.	.023	.000	.004	.015	.000
Encourag. Apply Mus. Ed	P. Correl.	.242*	.229*	.139	.421**	.271*
	Sig.	.003	.005	.091	.000	.001
Maj. other than Mus.	P. Correl.	-.186*	-.188*	-.178*	-.363**	-.223*
	Sig.	.024	.022	.003	.000	.006
Maj. Mus. Ed than Mus.	P. Correl.	-.025	-.036	-.073	-.020	-.018
	Sig.	.760	.667	.379	.810	.827
Convers. Result Decision	P. Correl.	.187*	.229*	.223*	.168*	.206*
	Sig.	.023	.005	.006	.041	.012
Let Me Decide	P. Correl.	.153	.077	.135	.082	.105
	Sig.	.063	.353	.103	.324	.205
Music Ability	P. Correl.	.263*	.152	.096	.277*	.234*
	Sig.	.001	.066	.244	.001	.004
Personal Qualities	P. Correl.	.196*	.158	.137	.246*	.250*
	Sig.	.017	.056	.096	.003	.002
Manage Young	P. Correl.	.183*	.095	.046	.241*	.127
	Sig.	.026	.253	.580	.003	.123
Complete Education	P. Correl.	.101	.088	.088	.239*	.110
	Sig.	.224	.286	.285	.003	.184
Fulfill Responsibilities	P. Correl.	.165*	.038	-.014	.217*	.063
	Sig.	.045	.650	.869	.008	.450
Pleased Study Music	P. Correl.	.216*	.179*	.182*	.327**	.300**
	Sig.	.008	.029	.027	.000	.000

*Significant at the .05 level
**Significant at the .001 level

Table 24

Pearson Correlations of UPIM Items to UPID Items

UPIM Items		UPID Items: Attended School Concert	Attended Non-School Concert	Attended Booster Meetings	Attended School Rehearsals	Provided Transportation
Mus. Ed. Important	P. Correl.	.394**	.399*	.411**	.260*	.370**
	Sig.	.000	.000	.000	.001	.000
Accomp. Auditions	P. Correl.	.441**	.450***	.419**	.168*	.311**
	Sig.	.000	.000	.000	.042	.000
Encourag. Apply Mus. Ed	P. Correl.	.346**	.352**	.249*	.159	.291**
	Sig.	.000	.000	.002	.053	.000
Maj. other than Mus.	P. Correl.	-.194*	-.077	-.277*	-.157	-.258*
	Sig.	.018	.354	.001	.057	.002
Maj. Music Ed than Music	P. Correl.	-.057	-.041	-.022	-.057	-.087
	Sig.	.490	.620	.790	.489	.292
Convers. Result Decision	P. Correl.	.122	.306**	.236*	.136	.152
	Sig.	.140	.000	.004	.099	.065
Let Me Decide	P. Correl.	.029	.078	.121	.069	.137
	Sig.	.726	.349	.142	.402	.096
Music Ability	P. Correl.	.188*	.133	.122	.109	.260*
	Sig.	.022	.106	.141	.186	.001
Personal Qualities	P. Correl.	.169*	.134	.099	.112	.294**
	Sig.	.040	.103	.229	.174	.000
Manage Young	P. Correl.	.107	.037	.122	.207*	.228*
	Sig.	.194	.651	.141	.012	.005
Complete Education	P. Correl.	.208*	.077	.208*	.198*	.312**
	Sig.	.011	.352	.011	.016	.000
Fulfill Responsibilities	P. Correl.	.097	.083	.077	.122	.180*
	Sig.	.240	.314	.354	.140	.029
Pleased Study Music	P. Correl.	.253*	.259*	.279*	.151	.323**
	Sig.	.002	.001	.001	.067	.000

*Significant at the .05 level
**Significant at the .001 level

Parents involved with their son's/daughter's musical development through communication and participation in musical activities such as concert attendance and school music boosters usually encouraged their application to university music/music education programs and accompanied them to university music auditions.

UPID items *parents felt I should choose a major other than music/music education* and *parents felt I should major in music education rather than music performance* were found to have weak negative correlations with all University Parental Involvement Measures. Parents not involved in personal or group musical activities, or son/daughter development in the school music program did not necessarily encourage choosing a major other than music. It is difficult to ascertain their understanding of music education, as these parents generally may not differentiate between majoring in music education rather than music.

While unimportant relationships were found between UPIM and UPID items, connections were established among parental involvement in son/daughter musical development and participation in musical activities and their application and audition to university music/music education programs. In addition, there was a negligible association between parental involvement and subject's decision regarding college major. To further examine relationships among university parental involvement and parental influence on decision, subtest item scores were combined to create a composite score for each measure. The UPIM composite and UPID composite were used in subsequent analyses as independent variables.

Correlational analyses were computed for each of the independent variable areas. Pearson Product-Moment correlations show the UPIM Composite score was significantly related to UPID Composite score. A moderate positive correlation was found ($r(145) = .594$, $p < .001$), indicating a significant linear relationship between the two variables. While a perfectly linear relationship (+1.00) between variables means that a scatterplot of points representing variable scores fall on a straight line, the correlation coefficient of .594 indicates that 59.4% of the points fall on the line. This positive correlation signifies that as values of University Parental Involvement increase, values of University Parental Influence on Decision increase on this line. The statistical significance of this moderate relationship indicates that it is unlikely to have occurred by chance. The moderate relationship of the variable composites reflects reasonable associations between parental involvement throughout adolescence and parental influences on adolescent decision to major in music education.

Correlational analyses conducted between subtest composite scores and self-concept as a music educator are presented in Table 25. Variable composites were significantly related ($p < .01$) to the SCAME Composite score.

As a significant linear relationship ($r(145) = .594$, $p < .001$) was found between UPIM and UPID, these subtest scores were combined to create a composite measure of Parental Influence (PI). Considering associations between parental influence composite and self-concept as a music educator, a moderately weak positive correlation ($r(145) = .344$, $p < .001$) was found between parental influences and self-concept as a music educator composite score. The combination of parent involvement in musical

development throughout adolescence and influence on decision to major in music education only has modest relation to their son's/daughter's perception of themselves as a future music educator.

Table 25

Pearson Product-Moment Correlations among UPIM and UPID Composites and SCAME

	UPIM	UPID	PI
SCAME Composite	.242	.457	.344
Significance (2-tailed)	.003	.000	.000
N	148	147	147

A weak positive correlation ($r(146) = .242$, $p < .01$) was found between the University Parental Involvement Measure subtest and Self-Concept as a Music Educator composite score. Parent's personal involvement in musical performance, son/daughter musical development and participation in musical activities such as listening to music, attendance at concerts and performance in musical settings were found to have tenuous connection to subjects' sense of musical ability, personal qualities, capacity to complete education, and professional competencies associated with being a successful music educator. Moderate positive correlations ($r(145) = .457$, $p < .001$) found between the subtest University Parental Influence on Decision and Composite Self-Concept as a Music Educator score indicated more powerful bonds among parent feelings about music education, decisions regarding college major, support and encouragement to major in

music/music education, adolescent musical ability, personal qualities, capacity to complete education, and professional competencies associated with being a creditable music educator, and their son's/daughter's concept of personal musical ability, personal qualities, capacity to complete education, and professional competencies associated with being a successful music educator. While increasing parental involvement during adolescent years has some relation to the development of self-concept as a music educator, intensifying parental influences on decision to major in music education has stronger association to this growth.

Further analyses were conducted to examine correlations between self-concept as a music educator and individual UPIM/UPID items. Correlational analyses of SCAME composite and UPIM items are presented in Table 26. Eight UPIM items (*parents sang with you, parents listened to music at home, parents tape recorded performances, parents attended non-school concerts, parents attended school concerts, parents assisted with practice, parents sang in a musical group,* and *parents played in a musical group*) were not statistically significant ($p > .05$). Seven individual UPIM item correlations with the composite SCAME were significant and varied from a low of -.006 to a high of .268. Of the weak correlations for all items, *parents listened to practice, parents talked about music, parents asked about progress* and *transported me to musical activities* were strongest. Parent personal interest in music and support for son/daughter musical development had the strongest relation to undergraduates' self-concept as a future music educator. Very weak positive correlations found for *parents attended school rehearsals, parents took me to concerts,* and *parents attended booster meetings* indicates frail

connections among parent involvement in school musical activities of rehearsal and performance and the development of self-concept as a music educator.

Table 26

Pearson Product-Moment Correlations of UPIM Items and SCAME Composite

UPIM Item	r	Sig.
Parents listened to practice	.268**	.001
Parents talked about music	.254**	.002
Parents asked about progress	.251**	.002
Parents transported to music activities	.207*	.012
Parents attended school rehearsals	.199*	.015
Parents took me to concerts	.184*	.025
Parents attended booster meetings	.178*	.030
Parents sang with you	.153	.064
Parents listened to music at home	.123	.135
Parents tape recorded performances	.117	.158
Parents attended non-school concerts	.094	.257
Parents attended school concerts	.074	.373
Parents assisted with practice	.042	.615
Parents sang in a musical group	.034	.682
Parents played in a musical group	-.006	.940

*Significant at .05 level
**Significant at the .01 level

Correlational analyses of SCAME composite and UPID items are presented in Table 27. Four UPID items (*parents felt should major in music ed. rather than music, parents let me decide on college major, parents accompanied me to university music auditions,* and *parents felt should choose major other than music/music education*) were not statistically significant ($p > .05$). Individual UPID item correlations with the

composite SCAME varied from a low of -.073 to a high of .515. Moderate positive correlations were found among the SCAME composite and *parents feel that I can successfully complete the education required to become a successful music educator, parents believe I possess the musical ability to be a good music teacher, parents feel I can successfully manage and work with young people, parents feel I can fulfill the responsibilities required to be a music teacher, and parents feel I possess personal qualities to be a good music teacher.* Of these measures, *parents feel I can successfully complete education* had the most strongest correlation with subject self-concept.

Table 27

Pearson Product-Moment Correlation of UPID Items and SCAME Composite

UPIM Item	r	Sig.
Parents feel I can successfully complete education	.515**	.000
Parents believe I possess musical ability to be teacher	.475**	.000
Parents feel I can manage young people	.456**	.000
Parents feel I can fulfill responsibilities required of teacher	.454**	.000
Parents feel I possess personal qualities to be teacher	.403**	.000
Parents are pleased that I study music education	.323**	.000
Music education is important to parents	.242*	.003
Conversations w/parents resulted in decision of major	.214*	.009
Parents encouraged to apply to music/music ed. programs	.197*	.017
Parents felt I should major in music ed. rather than music	.044	.594
Parents let me decide on college major	.036	.668
Parents accompanied me to university music auditions	.025	.759
Parents felt I should choose major other than music/mus. ed.	-.073	.380

*Significant at the .01 level
**Significant at the .001 level

Parent confidence in their son's/daughter's personal qualities, talents, and capacity to complete education and fulfill responsibilities as a music teacher have practical associations with undergraduates' own perceptions of personal qualities, talents, and capacity to complete education, fulfill responsibilities. In addition, these parental influences on decision have modest relation to subjects' knowledge and implementation of professional competencies necessary to being a successful music teacher. Items measuring parents' value and encouragement to pursue music/music education as a college major were found to have weak relation to subjects' self-concept.

Pearson Product-Moment Correlations were computed to examine relationships between academic achievement and self-concept as a music educator. Correlations between respondents' categorization of cumulative grade point average, mathematics SAT score, verbal/critical reading SAT score, composite SAT score, and SCAME composite are presented in Table 28.

Table 28

Correlations between Cumulative GPA, SAT Scores, and SCAME Composite

	Cumulative GPA	Math SAT Score	Verbal/ Critical Read. SAT Score	Composite SAT Score
SCAME				
r	-.067	-.001	-.062	-.048
Sig.	.418	.989	.462	.563
N	147	145	145	145

As can be seen in the table, correlations between SCAME Composite and cumulative grade point average, mathematics SAT score, verbal/critical reading SAT score, and cumulative SAT score were not statistically significant ($p > .05$). Obviously, academic variables are measuring dimensions, aspects, etc. that are not associated with undergraduate self-concept as a future music educator.

Pearson Product-Moment Correlations computed for demographic and academic achievement variables, parental influences, and SCAME are presented in Table 29. Ethnic heritage and degree concentration variables were coded to transform nominal data for entry into the computation. Only the composite of Parent Influences was found to have a moderately weak correlation (.355) that was significant ($p < .001$).

Table 29

Pearson Product-Moment Correlations among Demographic Factors, Academic Achievement, and Parental Influence Composite

Variable		PI	SCAME
Age	P. Correlation	-.056	-.035
	Sig.	.252	.338
Gender	P. Correlation	.205*	-.007
	Sig.	.007	.466
Undergraduate Class	P. Correlation	-.007	-.022
	Sig.	.465	.396
Degr.Major.InstrumentalMusicEducation	P. Correlation	-.191*	-.056
	Sig.	.011	.254
Degr.Major.VocalMusicEducation	P. Correlation	.044	.062
	Sig.	.303	.231
Degr.Major.Instr.VocalMusicEducation	P. Correlation	.044	.062
	Sig.	.303	.231
EthnicAfricanAmerican	P. Correlation	-.010	-.029

Table 29—Cont'd

Pearson Product-Moment Correlations among Demographic Factors, Academic Achievement, and Parental Influence Composite

Variable		PI	SCAME
EthnicAsianAmerican	P. Correlation	-.033	-.085
	Sig.	.348	.159
EthnicHispanAmerican	P. Correlation	-.012	-.069
	Sig.	.444	.207
EthnicNativeAmerican	P. Correlation	.013	-.037
	Sig.	.439	.332
EthnicWhiteAmerican	P. Correlation	.120	-.073
	Sig.	.077	.195
EthnicOtherAmerican	P. Correlation	.120	-.073
	Sig.	.077	.195
Parent Socioeconomic Status	P. Correlation	-.309*	-.101
	Sig.	.000	.116
Father's Formal Education	P. Correlation	-.144*	.095
	Sig.	.044	.130
Mother's Formal Education	P. Correlation	-.226*	-.069
	Sig.	.003	.207
Cumulative GPA	P. Correlation	.136	.090
	Sig.	.064	.144
Mathematics SAT Score	P. Correlation	.020	.004
	Sig.	.408	.481
Verbal/Critical Reading SAT Score	P. Correlation	-.024	.055
	Sig.	.387	.256
Composite SAT	P. Correlation	.047	.033
	Sig.	.290	.349
Parental Influence	P. Correlation	1.000	.355
	Sig.	.000	.000

*Significant at .05 level

Pearson Product-Moment Correlations computed for demographic and academic variables and the parental influence composite are presented in Table 29. The correlations

were weak, ranging from 205 to -.309. Six items (*gender, instrumental music concentration, parent socioeconomic status, father's formal education, mother's formal education*) were found to have weak correlations with Parental Influences. All other demographic factors were not significant ($p > .05$). Weak positive correlations found for gender and PI indicates that the gender of an individual is somewhat related to parental influence. Weak negative correlations were found for instrumental music education concentration, parent's socioeconomic status, father's formal education, and mother's formal education. Weak relationships between these factors and parental influence show sparse, inverse associations among instrumental music concentration, parents' socioeconomic status, and parents' formal education, and parental involvement and influence on decision to major in music education.

Correlations among SCAME and gender, instrumental music education concentration, socioeconomic status, and parents' formal education were not significant ($p > .05$). The correlations between these predictor variables are weak and not significant. These weak relationships among potential predictor variables provides a clear reference for Parental Influences' contribution to the prediction of adolescent self-concept as a music educator.

Summary of Data Analysis for Research Question 1

Generally, parental influences through music, musical activity, and decisions regarding the study of music and choice to major in music education were found to have relation to overall self-concept as a music educator. Pearson Product-Moment Analyses of Demographic, Academic, Parental Influences, and SCAME demonstrated that only the

composite of Parental Influences had a moderate correlation with self-concept as a music educator. Demographic and Academic variables had extremely weak and/or non-significant correlations with SCAME.

Relationships between demographic, academic, and Parental Influence Composite variables were weak. The strongest correlations were found among socioeconomic status of parents, gender, and parental influences. The association of socioeconomic status was weak negative; gender was not significant. Relationships between demographic and academic factors and adolescent self-concept as a future music educator were negligible.

Moderate relationships were found between parental involvement through music, music-making, and musical activity, parental influences in decisions regarding the study of music, choice to major in music education, and adolescent self-concept as a music educator. Parental influences through musical activity, and decisions regarding the study of music, and choice to major in music education were related to adolescent overall self-concept as a future music educator.

Research Question 2

To address the second research question (*To what extent do parental influences, academic achievement, and demographic factors contribute to undergraduate students' self-concept as future music educator?*), stepwise multiple regression analyses were computed to test whether parental influences, academic achievement, and demographic factors predict adolescent self-concept as a future music educator. Several statistical operations were performed to examine relationships among variables, individual items, and Self-Concept as Music Educator.

Stepwise Multiple Regression of Parental Influences, Academic Achievement, and Demographic Factors

A stepwise multiple regression was computed to determine whether the twenty-eight parental influences, four academic achievement, and sixteen demographic factors predict adolescent self-concept as a future music educator. Table 30 summarizes information pertaining to the overall relationship between the predictor variables and SCAME. Parental influences *successfully complete education* and *musical ability to be a good music teacher* contributed statistically to the prediction of Self-Concept as Music Educator and were added to the equation. All other variables did not contribute statistically and were excluded from the regression analysis.

Table 30

Summary of the Regression Model for Parental Influence Items on SCAME

Model Summary[c]				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.502[a]	.252	.247	7.46379
2	.558[b]	.311	.302	7.18906

[a] Predictors: (Constant), Successfully complete education
[b] Predictors: (Constant), Successfully complete education, Musical ability to be a good teacher
[c] Dependent Variable: SCAME

In the first step, the Adjusted R Square demonstrates that 24.7% of the variation in SCAME was explained by variation in parent feelings regarding adolescent ability to successfully complete the education required to be a successful music educator. Thus, approximately 25% of the variation in adolescent self-concept as music educator can be explained by differences in parental influences regarding adolescent ability to successfully complete the education required to be a successful music educator. As the Adjusted R square (.247) is close to R square (.252), findings have practical importance and can be generalized to the overall adolescent population regarding parental influences regarding adolescent ability to complete the education required to be a successful music educator and Self-Concept as Music Educator. Parental Influence regarding adolescent ability in education predicts development of adolescent SCAME.

The predictor variable, *parent feelings regarding possession of musical ability required to be a good music teacher*, was added to the regression model in step 2. With both predictors, the Adjusted R Square became .302. In this model, the Adjusted R Square demonstrates that 30.2% of the variation in SCAME was explained by variation in *parent feelings regarding adolescent ability in education* and *musical ability*. Therefore, approximately 30% of the variation in adolescent self-concept as music educator can be explained by differences in parental influences regarding adolescent ability to succeed in education and have the musical ability required to be a successful music educator.

The ANOVA Summary of the stepwise multiple regression for Successfully Complete Education and Musical Ability to be a Good Teacher on SCAME is presented in Table 31. The overall amount of variance (30.2%) is explained by the predictors in the

model. The final model (*Ability to Successfully Complete Education* and *Musical Ability to be a Good Teacher*) was found to be significant. *Parent feelings about adolescent ability to complete education* and *musical ability required to be a successful music educator* can be used to predict significant amounts of variance in Self-Concept as Music Educator.

Table 31

ANOVA Summary for Stepwise Multiple Regression of Parental Feelings about Complete Education and Musical Ability to be a Good Teacher on SCAME

ANOVA[c]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2634.225	1	2634.225	47.286	.000[a]
	Residual	7795.135	140	55.708		
	Total	10433.259	141			
2	Regression	3249.490	2	1624.745	31.437	.000[b]
	Residual	7183.870	139	51.683		
	Total	10433.359	141			

[a] Predictors: (Constant), Successfully complete education
[b] Predictors: (Constant), Successfully complete education, Musical ability to be a good teacher
[c] Dependent Variable: SCAME

Table 32 presents the prediction equation from the stepwise regression. The model included parent feelings about adolescent *ability to complete education* and *musical ability required to be a successful music educator*. In the first model, subjects'

predicted SCAME is equal to 49.937 + 7.703 (Successfully Complete Education), where parent feelings about adolescent ability to complete education required to be a successful music educator is measured in points. In the second model, subjects' predicted SCAME is equal to 43.247 + 5.190 (*Successfully Complete Education*) + 3.995 (*Musical Ability to be a Good Music Teacher*), where parent feelings about adolescent ability to complete education and musical ability required to be a successful music educator are measured in points.

Table 32

Prediction Equation for Stepwise Multiple Regression of Successfully Complete Education and Musical Ability to be a Good Teacher on SCAME

		Coefficients[a]				
		Unstandardized Coefficient		Standardized Coefficient		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	49.937	5.244		9.522	.000
	Successfully Complete Education	7.703	1.120	.502	6.876	.000
2	(Constant)	43.247	5.410		7.993	.000
	Successfully Complete Education	5.190	1.302	.339	3.986	.000
	Musical Ability to be a Good Music Teacher	3.995	1.158	.293	3.450	.000

[a] Dependent Variable: Parental Influences

Coefficients from the Prediction Equation illustrate that an average subject who is influenced by parents' feelings regarding ability to complete education required to become a successful music educator increases in adolescent self-confidence as music educator. An average subject who is influenced by parents feelings regarding ability to complete education and musical ability required to be a successful music educator increases in adolescent self-confidence as music educator.

Parental influence regarding subject's ability to complete education required to be a successful music educator will result in scoring 7.703 points more than another subject on the SCAME composite. Parental influence regarding ability to complete education and musical ability required to be a successful music educator will result in scoring 9.185 points more than another subject on the SCAME composite. A student whose parents have optimistic feelings regarding ability to complete a college degree in music education will have a healthy self-concept as a future music educator. A student whose parents have confidence in adolescent ability to complete a college degree in music education and possession of musical ability to be a successful music teacher further increases the student's self-confidence as a future music educator.

The standardized Beta Coefficient (.502) in the first model indicated that Successful Completion of Education is the most powerful predictor of variance in adolescent self-concept as music educator. Parents who have optimistic feelings regarding ability to complete a college degree in music education have a moderate influence on the development of adolescent self-concept as a music educator.

The t-value ($t = 6.876$) and significance-value ($p = .000$) also give indication of the temperate consequence of parental influence regarding education. These values provide a reasonable level of confidence regarding the importance of parental influences on decision to major in music education in the development of adolescent self-concept as a music educator.

In the second model, Successful Completion of Education remained the primary predictor regarding self-concept as music educator. The standardized Beta Coefficients indicated that parents who have confidence in adolescent ability to complete a college degree in music education (.339) remain a primary influence on the development of self-concept. Parent feelings regarding possession of musical ability to be a successful music teacher (.293) was a secondary predictor of variance in adolescent self-concept as a music educator. Parental feelings regarding adolescent possession of musical ability required to be a good music teacher was found to be a weak forecaster of variance in adolescent self-concept as music educator. The t-values and significance-values ($p \leq .001$) of both predictors in this model provided adequate level of assurance regarding the importance of parental influences regarding adolescent musical aptitude and ability to complete education.

Pearson Product-Moment Correlations were computed as part of the Stepwise Multiple Regression for Parental Influence items and SCAME. The correlation between predictor variables *successfully complete education* and *musical ability to be a good teacher* is presented in Table 33. A moderate positive correlation (.560) was found

between parental feelings regarding successful completion of education and possession of musical ability.

Table 33

Pearson Product-Moment Correlation between Complete Education and Musical Ability

		Musical Ability
Successfully Complete Education	P. Correlation	.560
	Sig.	.000

Collinearity diagnostics for these predictor variables on SCAME are presented in Table 34. Partial correlation analyses indicated that Successful Completion of Education is the strongest predictor of variance in adolescent self-concept as a music educator. Model one computed a moderate correlation between the predictor variable and self-concept as a music educator. Approximately 50% of the variance in SCAME was attributed to parental feelings about adolescent ability to complete a college degree in music education. In model two, approximately 32% of the variance in self-concept was due to parents' feelings about successful completion of a college degree in music education. Having controlled for the predictor *musical ability to be a good music teacher*, *successful completion of education* maintained a weak correlation with SCAME. Approximately 28% of the variance in the dependent variable was found to be associated

with parents' feelings concerning adolescent musical ability to be a successful music teacher.

Table 34

Collinearity Diagnostics of Predictor Variables on SCAME

Model		Coefficients[a] Correlation		Collinearity Statistics		
		Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)					
	Successfully Complete Education	.502	.502	.502	1.000	1.000
2	(Constant)					
	Successfully Complete Education	.502	.320	.281	.687	1.456
	Musical Ability to be a Good Music Teacher	.482	.281	.243	.687	1.456

[a] Dependent variable:

Very low intercorrelations were found among variables. In model 1, Tolerance for Successful Completion of Education was 1.00. This information shows *successfully complete education* accounts for 100% of the variation in SCAME. Model 2 shows Tolerance for *successfully complete education* and *musical ability to be a good music teacher* was .687. In this model, approximately 69% of each predictor variable is not related to the other predictor variable, leaving a greater amount of the variable's variance available to share with SCAME. The low Variance-inflation factor (VIF) for predictor

variables also demonstrates low multi-collinearity in regressing *successfully complete education* and *musical ability to be good music teacher*. Minimal overlap of predictor variables indicates moderate contribution of *parent feelings regarding completion of education* and *musical ability to be a good music teacher* to the development of self-concept as music educator. Pearson Product-Moment Correlations (Table 27) between SCAME, *parents feel I can successfully complete education* (.515) and *parents believe I possess musical ability to be a good music teacher* (.475) support the contribution of these predictor variables to self-concept as a music educator. Correlation and regression analyses confirm that parents who have confidence in their son's/daughter's ability to complete their education serve as a primary contributor to the development of self-concept as a music educator. Parents who believe their son/daughter possesses the musical ability to be a good music teacher provide secondary contributions to adolescent self-concept as a music educator.

Interestingly, other Parental Influence, Academic Achievement, and Demographic items were excluded from the regression equation because these variables do not increase variance in self-concept as a music educator by a significant amount. Excluded variables are presented in Table 35 and Table 36. The standard Beta Coefficient for items was very low in both models, varying from -.091 to .293. Partial Correlations ranged from -.106 to .281. Tolerance varied from .353 to 1.000. With the exception of *personal qualities to be a good music teacher, successfully manage young people,* and *fulfill responsibilities to be a good music teacher,* very weak Partial Correlations and Tolerance levels indicate

minimal overlap of variables and minor contributions of the factors may be due to chance.

In model one, four items (*parent let me decide, personal qualities to be a good teacher, successfully manage young people,* and *successfully complete education*) were significant. These factors were found to have weak positive correlations with SCAME. Low to moderately low Tolerance and Variance Inflation Factor levels indicated low multi-collinearity. As multi-collinearity diagnostics allows examination of the extent to which independent variables are related to each other, minimal overlap of excluded predictor variables still only make minor contributions to the development of self-concept as music educator. In model two, none of the items were significant. Model analyses demonstrate negligible contributions of predictor variables to the development of self-concept as a music educator.

Table 35

Multiple Regression Equation Excluded Variables

Model 2 Excluded Variables[c]

Model 2	Beta In	t	Sig.	Partial *r*	Collinearity Statistics	
					Tol.	VIF
Age	-0.024	-0.333	0.739	-0.028	1.000	1.000
Gender	-0.070	-0.946	0.346	-0.080	0.985	1.015
College Rank	-0.017	-0.225	0.822	-0.019	1.000	1.000
InstrumentalMusicEducation	-0.045	-0.608	0.544	-0.052	0.999	1.001
VocalMusicEducation	0.075	1.029	0.305	0.087	0.999	1.001
Instr. and VocalMusicEducation	0.075	1.029	0.305	0.087	0.999	1.001
EthnicAfricanAmerican	0.050	0.677	0.499	0.057	0.976	1.025

Table 35—Cont'd

Multiple Regression Equation Excluded Variables

Model 1 Excluded Variables[c]

Model 2	Beta In	t	Sig.	Partial *r*	Collinearity Statistics Tol.	Collinearity Statistics VIF
EthnicAsianAmerican	0.016	0.214	0.831	0.018	0.960	1.041
EthnicHispanAmerican	0.034	0.449	0.654	0.038	0.959	1.042
EthnicNativeAmerican	0.059	0.793	0.429	0.067	0.965	1.036
EthnicWhiteAmerican	-0.081	-1.108	0.270	-0.094	1.000	1.000
EthnicOtherAmerican	-0.081	-1.108	0.270	-0.094	1.000	1.000
Prnt. Socioeconomic Status	-0.070	-0.954	0.342	-0.081	0.996	1.004
Father's Formal Education	0.077	1.059	0.292	0.089	0.999	1.001
Mother's Formal Education	-0.015	-0.207	0.836	-0.018	0.988	1.012
Cumulative GPA	-0.035	-0.465	0.643	-0.039	0.940	1.064
Mathematics SAT Score	-0.025	-0.341	0.733	-0.029	0.997	1.003
Verbal/Critical Reading SAT Score	0.016	0.219	0.827	0.019	0.994	1.006
Composite SAT	-0.009	-0.125	0.901	-0.011	0.993	1.007
Prnt. talk about music	0.144	1.925	0.066	0.161	0.938	1.066
Prnt. asked about progress	0.115	1.506	0.134	0.127	0.913	1.095
Prnt. listened to practice	0.115	1.501	0.136	0.126	0.908	1.101
Prnt. assist with practice	0.016	0.213	0.832	0.018	0.995	1.005
Prnt. tape recorded performances	0.041	0.554	0.600	0.047	0.968	1.033
Prnt. sang with you	0.122	1.656	0.100	0.139	0.972	1.029
Prnt. sang in musical group	-0.009	-0.124	0.902	-0.010	0.987	1.014
Prnt. played in musical group	-0.009	-0.124	0.902	-0.010	0.987	1.014
Prnt. listened to music at home	-0.049	-0.659	0.511	-0.056	0.985	1.016
Prnt. took to concerts	-0.012	-0.152	0.879	-0.013	0.934	1.070
Prnt. attended school concerts	0.130	1.774	0.078	0.149	0.979	1.021
Prnt. attended non-school concerts	-0.013	-0.168	0.867	-0.014	0.937	1.068
Prnt. attended booster mtgs.	0.054	0.730	0.466	0.062	0.988	1.012
Prnt. attended school rehearsals	0.097	1.302	0.195	0.110	0.950	1.053
Prnt. transport to music activities	0.117	1.582	0.116	0.133	0.959	1.042
Mus.Ed important to parents	0.035	0.446	0.656	0.038	0.889	1.125
Prnt. accompany to auditions	0.063	0.804	0.423	0.068	0.867	1.153
Prnt. encourage to apply music ed..	-0.002	-0.029	0.977	-0.002	0.994	1.006
Choose major other than music	0.085	1.131	0.260	0.095	0.948	1.054
Major in Mus. Ed. than Music	-0.001	-0.018	0.986	-0.002	0.958	1.044
Convers. w/Prnts. result in decision	0.103	1.407	0.162	0.119	0.999	1.001
Prnts. let me decide	0.165	2.279	0.024	0.190	0.990	1.010

Table 35—Cont'd

Multiple Regression Equation Excluded Variables

Model 2 Excluded Variables[c]						
					Collinearity Statistics	
Model 2	Beta In	t	Sig.	Partial *r*	Tol.	VIF
Musical ability to be good teacher	-0.066	-0.872	0.385	-0.074	0.940	1.064
Personal qualities to be good teacher	0.293	3.450	0.001	0.281	0.687	1.456
Successfully manage young people	0.184	2.119	0.036	0.177	0.688	1.453
Successfully complete education	0.238	2.537	0.012	0.210	0.586	1.707
Fulfill responsibilities to be mus. teacher	0.188	1.842	0.068	0.154	0.502	1.991
Prnts. pleased I study music education	0.144	1.810	0.072	0.152	0.834	1.200

[a] Predictors in the Model: (Constant), Successfully Complete Education
[b] Dependent Variable: SCAME

Table 36

Multiple Regression Equation Excluded Variables

Model 2 Excluded Variables[c]						
					Collinearity Statistics	
Model 2	Beta In	t	Sig.	Partial *r*	Tol.	VIF
Age	0.015	0.213	0.832	0.018	0.973	1.027
Gender	-0.054	-0.764	0.446	-0.065	0.981	1.019
College Rank	0.009	0.132	0.895	0.011	0.989	1.012
InstrumentalMusicEducation	-0.027	-0.379	0.705	-0.032	0.994	1.006
VocalMusicEducation	0.071	1.011	0.314	0.086	0.999	1.001
Instr. and VocalMusicEducation	0.071	1.011	0.314	0.086	0.999	1.001
EthnicAfricanAmerican	0.016	0.219	0.827	0.019	0.956	1.046
EthnicAsianAmerican	-0.003	-0.039	0.969	-0.003	0.955	1.047

Table 36—Cont'd

Multiple Regression Equation Excluded Variables

Model 2 Excluded Variables[c]

Model 2	Beta In	t	Sig.	Partial *r*	Collinearity Statistics Tol.	VIF
EthnicHispanAmerican	0.006	0.087	0.931	0.007	0.948	1.055
EthnicNativeAmerican	0.031	0.430	0.668	0.037	0.953	1.05
EthnicWhiteAmerican	-0.044	-0.610	0.543	-0.052	0.975	1.026
EthnicOtherAmerican	-0.044	-0.610	0.543	-0.052	0.975	1.026
Prnt. Socioeconomic Status	-0.054	-0.769	0.443	-0.065	0.992	1.008
Father's Formal Education	0.089	1.270	0.206	0.107	0.996	1.004
Mother's Formal Education	0.001	0.010	0.992	0.001	0.984	1.016
Cumulative GPA	-0.010	-0.138	0.890	-0.012	0.931	1.075
Mathematics SAT Score	-0.030	-0.419	0.676	-0.036	0.996	1.004
Verbal/Critical Reading SAT Score	0.019	0.274	0.784	0.023	0.994	1.006
Composite SAT	-0.024	-0.332	0.740	-0.028	0.990	1.01
Prnt. talk about music	0.091	1.222	0.224	0.103	0.889	1.125
Prnt. asked about progress	0.035	0.450	0.653	0.038	0.815	1.227
Prnt. listened to practice	0.065	0.866	0.388	0.074	0.870	1.149
Prnt. assist with practice	-0.020	-0.282	0.778	-0.024	0.974	1.027
Prnt. tape recored performances	0.014	0.194	0.847	0.016	0.956	1.046
Prnt. sang with you	0.065	0.887	0.376	0.075	0.913	1.095
Prnt. sang in musical group	-0.036	-0.506	0.613	-0.043	0.975	1.026
Prnt. played in musical group	-0.059	-0.835	0.405	-0.071	0.983	1.018
Prnt. listedened to music at home	-0.050	-0.677	0.600	-0.058	0.914	1.095
Prnt. took to concerts	0.090	1.252	0.213	0.106	0.950	1.053
Prnt. attended school concerts	-0.035	-0.484	0.629	-0.041	0.929	1.076
Prnt. attended non-school concerts	0.034	0.480	0.632	0.041	0.981	1.019
Prnt. attended booster mtgs.	0.091	1.257	0.211	0.106	0.949	1.054
Prnt. attended school rehearsals	0.113	1.586	0.115	0.134	0.959	1.043
Prnt. transport to music activities	0.003	0.035	0.972	0.003	0.875	1.143
Mus.Ed important to parents	0.014	0.179	0.858	0.015	0.836	1.197
Prnt. accompany to auditions	-0.014	-0.194	0.847	-0.016	0.992	1.008
Prnt. encourage to apply music ed..	0.028	0.370	0.712	0.031	0.896	1.116
Choose major other than music	0.027	0.367	0.714	0.031	0.946	1.057
Major in Mus.Ed. than Music	0.111	1.587	0.115	0.134	0.998	1.002
Convers. w/Prnts. result in decision	0.137	1.938	0.061	0.163	0.975	1.026
Prnts. let me decide	-0.091	-1.252	0.213	-0.106	0.931	1.075
Personal qualities to be good teacher	-0.039	-0.327	0.744	-0.028	0.353	2.833

Table 36—Cont'd

Multiple Regression Equation Excluded Variables

	Model 2 Excluded Variables[c]					
					Collinearity Statistics	
Model 2	Beta In	t	Sig.	Partial *r*	Tol.	VIF
Successfully manage young people	0.135	1.354	0.178	0.115	0.497	2.010
Fulfill responsibilities to be mus. teacher	0.089	0.853	0.395	0.072	0.453	2.210
Prnts. pleased I study music education	0.043	0.507	0.613	0.043	0.697	1.436

[a] Predictors in the Model: (Constant), Successfully Complete Education
[b] Predictors in the Model: (Constant), Successfully Complete Education, Musical Ability to be Good Teacher
[c] Dependent Variable: SCAME

Summary of Data Analysis for Research Question 2

To address the second research question (*To what extent do parental influences, academic achievement, and demographic factors contribute to undergraduate students' self-concept as future music educator?*), stepwise multiple regression analyses were conducted to test whether parental influences, academic achievement, and demographic factors predict adolescent self-concept as a future music educator. Prediction equations found that *parent feelings about adolescent ability to successfully complete education* and *musical ability required to become a successful music educator* contributed statistically to the prediction of Self-Concept as a Music Educator. All other items were excluded from the regression analysis because these variables do not increase variance in self-concept as a music educator by a significant amount. Though excluded from the

regression equation, *parent let me decide, personal qualities to be a good teacher,* and *successfully manage young people* items were significant and make minimal contributions to self-concept.

Research Question 3

To address the third research question (e.g., *Do significant differences exist in undergraduate students' self-concept as a future music educator due to the demographic factors of age, gender, ethnicity, class level, major concentration, parents' education, parents' socio-economic status, and perceived parental influence?*), descriptive statistics and nine ANOVAs were computed to examine the main effects and their interactions of each variable and self-concept as a music educator. Further analyses were conducted to investigate differences that are due to main effects and their interactions across parental involvement, parental influence on adolescent decision to major in music education, and adolescent self-concept as a future music educator variables.

Analysis of Significant Differences in Self-Concept as a Music Educator

Descriptive statistics and analysis of variance procedures computed to examine significant differences in self-concept as a music educator due to the demographic factors of age, gender, class level, major concentration, ethnicity, parents' formal education, socioeconomic status, and perceived parental influence are presented in Tables 37-53**.** Descriptive statistics for the Age variable are presented in Table 37. Means were consistent among Age groups, varying from 84.562 to 88.833. In close proximity to the SCAME composite mean (85.817), subjects of 24 years or older had the highest SCAME mean, followed by 22-23 year old subjects. The lowest mean was computed for 20-21

year old subjects. This sequence gives indication that the age of a student does not have an effect on the self-concept of a subject. The narrow range of means provides support that differences do not exist among undergraduate students' self-concept as a music educator due to age.

Table 37

SCAME Descriptive Statistics for Age

Age	N	Mean	SD	Std. Error
18 or 19	63	86.365	8.489	1.069
20-21	64	84.562	9.049	1.131
22-23	15	87.666	8.277	2.137
24 or older	6	88.833	6.493	2.651
Total	148	85.817	8.659	.711

Standard deviations for Age were relatively large. Standard Error reflected a low percentage of error for each age group. Variability of SCAME mean scores due to Age suggests differences of self-concept within a given age group. Consistent mean scores imply minimal differences in undergraduate self-concept as a music educator between the four age groups.

An ANOVA for significant differences in self-concept as a music educator due to Age is presented in Table 38. The mean scores of students from four different age groups were compared using a One-Way ANOVA. No significant differences were found ($F(3,144) = 1.003$, $p > .05$). The undergraduate students' self-concept as a future music educator from the four age groups did not differ significantly due to Age.

Table 38

ANOVA SCAME Due to Age

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	225.554	3	75.185	1.003	.394
Within Groups	10798.520	144	74.990		
Total	11024.074	147			

Descriptive statistics for the Gender variable are presented in Table 39. Means were consistent among males and females, varying from 85.814 to 85.820. While more female than male subjects participated in the study, mean scores are practically the same as the SCAME composite mean (85.817). Standard deviations for Gender were relatively large. Standard Error reflected a low percentage of error for each age group. Variability of SCAME mean scores due to Gender suggests differences of self-concept within a given gender. The mean scores of males and females indicate no difference in undergraduate self-concept as a music educator due to gender.

Table 39

SCAME Descriptive Statistics for Gender

Gender	N	Mean	SD	Std. Error
Male	67	85.820	9.046	1.105
Female	81	85.814	8.383	.931
Total	148	85.817	8.659	.711

An independent *t* test was computed for significant differences in self-concept as a music educator due to the factor of gender. The *t* test for significant differences in self-concept as a music educator due to Gender is presented in Table 40. The mean scores of students from two different gender groups were compared using an independent *t* test. No significant differences were found ($t(146) = .004$, $p > .05$). The undergraduate students' self-concept as a future music educator from the two groups did not differ significantly due to Gender.

Table 40

Independent t Test SCAME Due to Gender

	Levene's Test for Equality of Variances						
	F	Sig.	t	df	Sig.	Mean Difference	Std. Error Difference
Equal variances assumed	.112	.739	.004	146	.997	.0061	1.43498
Equal variances not assumed			.004	136.316	.997	.0061	1.44541

Descriptive statistics for the Undergraduate Class variable are presented in Table 41. Means were consistent among class levels, varying from 84.189 to 89.750. The highest mean was calculated for Senior fifth year students (89.750) followed by Senior fourth year students (87.333) and Freshmen first year students (87.181). This information indicates that the class level of a student does not affect the self-concept of a subject. Standard deviations for Class Level were relatively large. Standard Error reflected a low percentage of error for each Class Level. This variability suggests differences of self-

concept within a given undergraduate class. Consistent mean scores signify minimal differences in undergraduate self-concept as a music educator between the five class levels.

Table 41

SCAME Descriptive Statistics for Undergraduate Class

Class Level	N	Mean	SD	Std. Error
Freshmen/1st year	44	87.181	9.107	1.372
Sophomore/2nd year	37	84.189	7.475	1.228
Junior/3rd year	47	84.766	9.756	1.423
Senior/4th year	12	87.333	5.122	1.478
Senior/5th year plus	8	89.750	7.516	2.657
Total	148	85.817	8.659	.711

An ANOVA was computed for significant differences in self-concept as a music educator due to the factor of undergraduate class. The ANOVA for significant differences in self-concept as a music educator due to undergraduate class is presented in Table 42. The mean scores of students from five different class levels were compared using a One-Way ANOVA. No significant differences were found ($F(4,143) = 1.288$, $p > .05$). The undergraduate students' self-concept as a future music educator from the five class levels did not differ significantly due to Undergraduate Class.

Table 42

ANOVA SCAME Due to Undergraduate Class

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	383.261	4	95.815	1.288	.278
Within Groups	10640.813	143	74.411		
Total	11024.074	147			

Descriptive statistics for the Degree Concentration variable are presented in Table 43. Means were consistent among degree concentration, varying from 85.340 to 86.916.

Table 43

SCAME Descriptive Statistics for Degree Concentration

Major Concentration	N	Mean	SD	Std. Error
Instrumental Music Education	100	85.340	9.072	.907
Vocal Music Education	36	86.916	7.338	1.223
Instrumental/Vocal Music Ed.	12	86.500	9.140	2.638
Total	148	85.817	8.659	.711

While the majority of subjects' degree concentration was Instrumental Music Education, means were constant among instrumental and vocal students. Standard deviations for degree concentration were relatively large. Standard Error reflected a low percentage of error for each degree concentration. Variability suggests differences of self-concept

within a given degree concentration. Consistent mean scores imply minimal differences in undergraduate self-concept as a music educator between the three degree concentration groups.

An ANOVA was computed for significant differences in self-concept as a music educator due to the factor of degree concentration. The ANOVA for significant differences in self-concept as a music educator due to degree concentration is presented in Table 44. The mean scores of students from three different degree concentration groups were compared using a One-Way ANOVA. No significant differences were found ($F(2,145) = .476$, $p > .05$). The undergraduate students' self-concept as a future music educator from the three degree concentration groups did not differ significantly due to Degree Concentration.

Table 44

ANOVA SCAME Due to Degree Concentration

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	71.884	2	35.942	.476	.622
Within Groups	10952.520	145	75.532		
Total	11024.074	147			

Descriptive statistics for the Ethnicity variable are presented in Table 45. Means were inconsistent among Ethnic groups, varying from 79.750 to 100. The majority of subjects were White. The mean (85.913) of White students was in close proximity to the

SCAME composite mean (85.817), the means of other ethnic groups were diverse. While Asian American students' mean was the lowest (79.50), the mean of the one Native American student was a perfect score of 100. This outlier reveals little information and negates any information about self-concept as a music educator of Native American students. Means of students from remaining ethnic groups were found to be in close proximity to the SCAME Composite mean.

Table 45

SCAME Descriptive Statistics for Ethnicity

Ethnic Heritage	N	Mean	SD	Std. Error
African American	20	84.750	11.158	2.495
Asian American	4	79.500	14.617	7.308
Hispanic/Latino American	2	88.500	13.435	9.500
Native American	1	100.000	0.000	0.000
White	116	85.913	7.823	.726
Other	5	89.000	9.327	4.171
Total	148	85.817	8.659	.709

Standard deviations for Ethnic groups were moderate to extremely large. The most variability was computed for Asian American, Hispanic/Latino American, and African American subjects. Small sample sizes amplify the variance within each Ethnic group. Standard error was found to be extremely low for White subjects and exceptionally high for Asian American and Hispanic American, and African American students. The high variability of certain Ethnic groups suggests differences of self-concept within a given Ethnic Heritage. Standard deviations and standard errors indicate

uncertainty among African American, Asian American, and Hispanic/Latino American students regarding the qualities and competencies associated with being a music educator. Inconsistent mean scores imply that differences in undergraduate self-concept as a music educator may exist between the six Ethnic Heritage groups.

An ANOVA was computed for significant differences in self-concept as a music educator due to the factor of Ethnicity. The ANOVA for significant differences in self-concept as a music educator due to ethnicity is presented in Table 46. The mean scores of students from six different Ethnic Heritages were compared using a One-Way ANOVA. No significant differences were found ($F(3,142) = 1.208$, $p > .05$). The undergraduate students' self-concept as a future music educator from the six Ethnic groups did not differ significantly due to Ethnicity.

Table 46

ANOVA SCAME Due to Ethnicity

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	449.686	3	89.937	1.208	.309
Within Groups	10574.388	142	74.468		
Total	11024.074	147			

Descriptive statistics for the Parents' Socioeconomic Status variable are presented in Table 47. Means were consistent among Parent Socioeconomic Status groups, varying from 85.180 to 91.600. Except for Upper Class mean (91.60), socioeconomic status

means were found to be in close proximity to the SCAME composite mean. The upper Class mean suggests enhanced self-confidence as a music educator. The second highest mean was computed for the Lower Class group. These findings indicate that parent socioeconomic class does not have an effect on the self-concept of a subject. Standard deviations for Parent Socioeconomic Status groups were moderately large. The most variability was computed for Upper Middle Class. Standard Error reflected a very low percentage of error for the Middle Class group. A high percentage of error was computed for the Lower Class and Upper Class groups. The high variability of SCAME mean scores for these socioeconomic class groups suggests differences of self-concept within a given group. Generally consistent mean scores imply minimal differences in undergraduate self-concept as a music educator between the five socioeconomic status groups. Parent Upper Class Socioeconomic Status may have some effect on adolescent self-concept as a music educator.

Table 47

SCAME Descriptive Statistics for Parents' Socioeconomic Status

Parent SES	N	Mean	SD	Std. Error
Upper Class	5	91.600	7.829	3.501
Upper Middle Class	34	86.852	9.015	1.546
Middle Class	83	85.180	8.919	.979
Lower Middle Class	20	87.000	6.978	1.560
Lower Class	6	86.867	8.643	4.312
Total	148	85.817	8.659	.711

An ANOVA was computed for significant differences in self-concept as a music educator due to the factor of parents' socioeconomic status. The ANOVA for significant differences in self-concept as a music educator due to parents' socioeconomic status is presented in Table 48. The mean scores of students from five different socioeconomic classes were compared using a One-Way ANOVA. No significant differences were found ($F(4,143) = .727$, $p > .05$). The undergraduate students' self-concept as a future music educator from the five class levels did not differ significantly due to Parent Socioeconomic Status.

Table 48

ANOVA SCAME Due to Parents' Socioeconomic Status

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	275.120	4	55.024	.727	.604
Within Groups	10748.954	143	75.697		
Total	11024.074	147			

Descriptive statistics for the Parents' Highest Level of Formal Education variable are presented in Table 49. Means were inconsistent among Parents' Formal Education groups, varying from 81.500 to 91.750. Father Formal Education Completed 8th Grade had the highest mean (91.75), Mother Formal Education Completed 8th Grade the lowest mean (81.5). Remaining means were in close proximity to the SCAME composite mean (85.817). Standard deviations for Parents' Formal Education were moderate to relatively

large. In contrast, the standard deviation of Mothers who Completed 8th Grade was found to be very small. The two subjects whose mothers completed 8th grade exhibit less self-concept as a music educator than other subjects. Standard Error reflected a low percentage of error for each group. Variability of SCAME mean scores due to Parent Formal Education suggests differences of self-concept within a given group. In general, consistent mean scores imply minimal differences in undergraduate self-concept as a music educator between the parents' formal education groups. However, SCAME means for fathers who only completed 8th grade and mothers who only completed 8th grade may have some effect on undergraduate self-concept as a music educator.

Table 49

SCAME Descriptive Statistics for Parents' Formal Education

Formal Education	N	Mean	SD	Std. Error
Father's Formal Education				
Graduate/Professional Degree	32	85.750	7.967	1.408
College Degree	53	84.943	8.449	1.160
Some College	19	84.842	10.802	2.478
High School Diploma	40	86.900	8.496	1.343
Completed 8th Grade	4	91.750	7.762	3.881
Total	148	85.817	8.659	.711
Mother's Formal Education				
Graduate/Professional Degree	30	84.500	7.271	1.327
College Degree	64	87.390	8.737	1.092
Some College	14	85.214	8.450	2.258
High School Diploma	38	84.657	9.654	1.566
Completed 8th Grade	2	81.500	.707	.500
Total	148	85.817	8.659	.711

An ANOVA was computed for significant differences in self-concept as a music educator due to the factor of father's formal education. The ANOVA for significant differences in self-concept as a music educator due to father's formal education is presented in Table 50. The mean scores of students from five different education levels were compared using a One-Way ANOVA. No significant differences were found ($F(4,143) = .817$, $p > .05$). The undergraduate students' self-concept as a future music educator from the five education levels did not differ significantly due to Father's Formal Education.

Table 50

ANOVA SCAME Due to Father's Formal Education

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	246.368	4	61.592	.817	.516
Within Groups	10777.707	143	75.369		
Total	11024.074	147			

An ANOVA was computed for significant differences in self-concept as a music educator due to the factor of mother's formal education. The ANOVA for significant differences in self-concept as a music educator due to mother's formal education is presented in Table 51. The mean scores of students from five different education levels were compared using a One-Way ANOVA. No significant differences were found ($F(4,143) = 1.014$, $p > .05$). The undergraduate students' self-concept as a future music

educator from the five education levels did not differ significantly due to Mother's Formal Education.

Table 51

ANOVA SCAME Due to Mother's Formal Education

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	303.930	4	75.983	1.014	.403
Within Groups	10720.144	143	75.369		
Total	11024.074	147			

Descriptive statistics for the Parental Influence (PI) composite are presented in Table 52. The PI composite is a subject's total score for parental influence items (i.e., UPIM and UPID items) on the Parental Influence on Self-Concept as a Music Educator Survey (PISCAMES). The Parental Influence (PI) measure has 28 items, a maximum range of 28 to 140 points, and a mean of 94.952 (Table 14). Parental Influence (PI) composite scores ranged from 60 to 136 for the PI items. Students achieving the same PI composite were grouped together. Fifty-seven groups varied in size from 1 to 8. Groups consisting of one subject's PI composite have a standard deviation of .000 and a standard error of .000.

Table 52

SCAME Descriptive Statistics for Parental Influence

PI Composite	N	SCAME Mean	SD	Std. Error
60.00	1	74.000	.000	.000
62.00	1	78.000	.000	.000
65.00	2	66.500	16.263	11.500
68.00	2	87.000	12.727	9.000
69.00	1	81.000	.000	.000
70.00	2	92.500	7.778	5.500
71.00	2	66.500	3.535	2.500
73.00	1	95.000	.000	.000
74.00	1	69.000	.000	.000
75.00	2	85.000	12.727	9.000
76.00	2	98.000	.000	.000
77.00	4	75.750	9.912	4.956
78.00	2	80.500	.707	.500
80.00	3	78.333	4.041	2.333
81.00	2	86.500	9.192	6.500
82.00	3	80.333	4.041	2.333
83.00	4	90.750	2.872	1.436
84.00	3	84.000	2.000	1.154
86.00	2	92.000	7.071	5.000
87.00	4	89.500	8.544	4.272
88.00	5	86.400	6.268	2.803
89.00	6	89.333	8.914	3.639
90.00	5	85.600	2.607	1.166
91.00	3	80.666	2.516	1.452
92.00	1	86.000	.000	.000
93.00	4	78.750	7.588	3.794
94.00	3	87.333	5.686	3.282
95.00	5	80.000	6.595	2.949
96.00	8	83.250	9.130	3.227
97.00	1	86.000	.000	.000
98.00	2	83.000	15.556	11.000
99.00	2	91.000	1.414	1.000
100.00	3	94.000	4.582	2.645
101.00	7	86.000	7.615	2.878

Table 52—Cont'd

SCAME Descriptive Statistics for Parental Influence

PI Composite	N	SCAME Mean	SD	Std. Error
102.00	3	82.666	1.154	.666
103.00	4	87.500	9.469	4.734
104.00	2	87.500	6.363	4.500
105.00	3	90.666	8.326	4.807
106.00	4	78.500	7.937	3.968
107.00	3	91.666	4.932	2.848
108.00	1	98.000	.000	.000
109.00	1	81.000	.000	.000
110.00	3	85.000	11.357	6.557
111.00	2	91.500	4.949	3.500
112.00	2	94.000	8.485	6.000
113.00	2	89.000	4.242	3.000
114.00	1	86.000	.000	.000
115.00	4	90.500	6.658	3.329
117.00	1	87.000	.000	.000
118.00	1	97.000	.000	.000
119.00	4	93.000	2.943	1.471
120.00	1	98.000	.000	.000
123.00	1	89.000	.000	.000
124.00	1	86.000	.000	.000
125.00	1	93.000	.000	.000
126.00	2	85.500	4.949	3.500
136.00	1	100.000	.000	.000
Total	147	85.721	8.609	.71008

SCAME means among Parental Influence composites were unpredictable, varying from 66.50 to 100. In diverse contrast to the SCAME composite mean (85.817), subjects' with the highest PI composite (136) had the highest SCAME mean (100), followed by subjects with the second highest PI composites (126), who had a SCAME mean of 85.5.

The subject with the third highest PI composite (125) had a SCAME mean of 93. While the subject with the lowest PI composite (60) had a SCAME mean of 74, subjects with PI composites of 65 had the lowest SCAME mean (66.5). The wide range of SCAME means among PI composite groups indicates that differences do exist among undergraduate students' self-concept as a music educator due to parental influence.

Among the 57 groups, standard deviations vary from very small (.000) to very large (16.263). Of these, 17 groups (29.8%) had only one subject PI composite score, and a standard deviation and standard error of .000. While the remaining groups had two or more PI composites, only 24 groups (42.1%) had between three and eight subject PI composites. The group with the largest standard deviation and standard error had only two PI composites and the lowest SCAME mean (66.5). In comparison, the group with the lowest standard deviation (.707) and standard error (.50) between the other two PI composite groups had a SCAME mean of 80.5. Standard Error reflected extremely low and very high percentages of error among the PI composite groups, ranging from .000 to 11.50. Variability of SCAME mean scores due to Parental Influence composite was inconsistent within a given PI Composite group. While the level of variance was extremely large in certain groups, other groups showed very low levels of variance. These contrasts reflect differences in undergraduate self-concept as a music educator due to parental influence within given Parental Influence groups. The diverse range of SCAME means implies major differences in undergraduate self-concept as a music educator among the 57 PI composite groups.

A One-Way ANOVA was computed for significant differences in self-concept as a music educator due to the factor of Parental Influences. The ANOVA for significant differences in self-concept as a music educator due to Parental Influences is presented in Table 53. Significant differences were found ($F(56,90) = 1.960$, $p < .05$). The undergraduate students' self-concept as a future music educator differed significantly due to Parental Influences.

Table 53

ANOVA SCAME Due to Parental Influence

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	5945.415	56	106.168	1.960	.002
Within Groups	4876.150	90	54.179		
Total	10821.565	146			

Significant Differences Due to Parental Involvement and Parental Influence on Decision

Further analyses were conducted to examine whether significant differences exist in undergraduate self-concept as a music educator due to University Parental Involvement (UPIM) and University Parental Influences on Decision (UPID) to major in music education. A factorial analysis of variance was computed to test university parental involvement (UPIM) and university parental influences on decision (UPID) effect on

adolescent self-concept as a music educator (SCAME). The ANOVA Test of Between Subjects is presented in Table 54.

Table 54

Tests of Between-Subjects Effects

Dependent Variable: SCAME

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	10307.731	124	83.127	3.559	.001
Intercept	608921.549	1	608921.549	26071.244	.000
TOTAL UPIM	3187.964	42	75.904	3.250	.002
TOTAL UPID	2879.879	23	125.212	5.361	.000
TOTAL UPIM * TOTAL UPID	3074.181	58	53.003	2.269	.018
Error	513.833	22	23.356		
Total	1090993.000	147			
Corrected Total	10821.565				

[a] Computed using alpha = .05
[b] R Squared = .953 (Adjusted R Squared = .685)

A factorial analysis of variance was calculated comparing subjects' self-concept as a music educator based on parental involvement (UPIM) and parental influences on decision (UPID). A significant main effect for UPIM was found ($F(42,22) = 3.250$, $p < .05$). A significant main effect for UPID was found ($F(23,22) = 5.361$, $p < .05$). The interaction between Parental Involvement (UPIM) and Parental Influence (UPID) was significant ($F(58,22) = 2.269$, $p < .05$). Interactions between UPIM and UPID are presented in Figure 1. Significant differences do exist in undergraduate students' self-concept as a future music educator due to parental involvement, parental influences on

decision to major in music education, and the interaction of parental involvement and parental influence on decision.

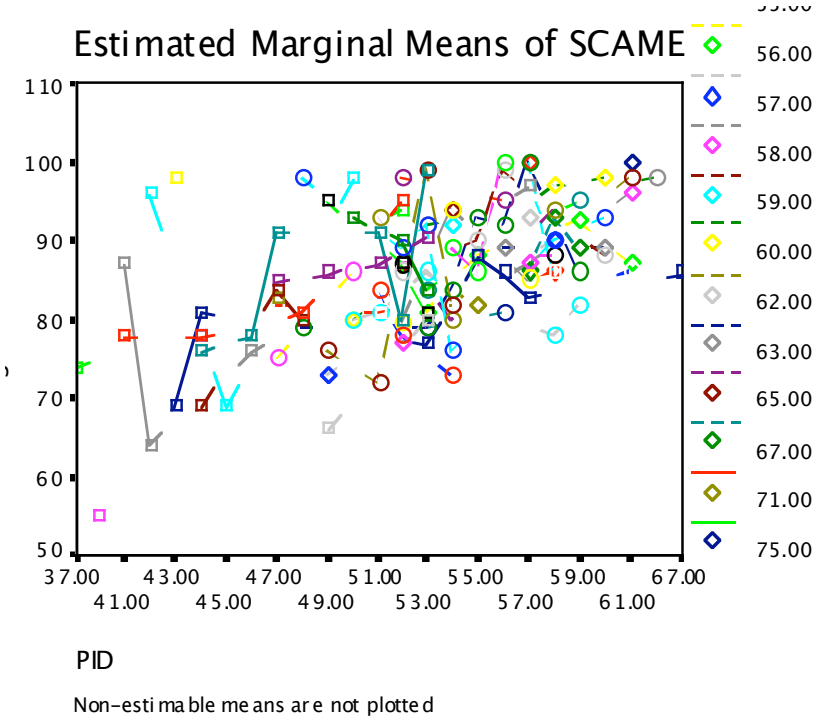

Figure 1. ***Interaction between Parental Involvement (UPIM) and Parental Influence (UPID)***

The Adjusted R Square indicates that 68.5% of the variation in SCAME was explained by Parental Influence. Thus, approximately 68% of the variation in undergraduate self-concept as a music educator can be explained by differences in parental involvement, parental influence on decision to major in music education, the interaction of parental involvement and parental influence on decision. Recall that R square is an estimate that exists in the population; Adjusted R square is reported for the sample. When the Adjusted R square is close to R square reported for the sample, the fit

between the sample and population is good. However, when the Adjusted R square differs substantially from the R square reported for the sample, the fit is not as good. As the Adjusted R square (.685) is not close to R square (.953), the fit between the sample and population is inferior. These findings have less practical importance in generalization to the overall undergraduate population regarding parental influence effect on self-concept as a music educator.

To further examine the effect of parental involvement and parental influence, Partial Eta Squared and Observed Power are presented in Table 55. Eta Squared is a measure of the magnitude of an experimental effect. The Eta Squared value for UPIM (.861) shows that the parental involvement variable accounts for approximately 86% of the variance in SCAME. Eta Squared for UPID (.849) shows approximately 85% of variance in self-concept as a music educator is attributed to the factor of parental influence on decision. The Eta Squared value for the interaction of UPIM and UPID variables (.857) accounts for approximately 86% of variance in SCAME. Tests of individual factors and their interactions show similar strength in the effect of parental involvement, parental influence on decision to major in music education, and associations of these variables in contributing to the development of self-concept as a music educator. In each measure of the strength of effect, other factors account for at least 15% of the variance in SCAME**.**

Table 55

Tests of Between-Subjects Effects Partial Eta Squared and Observed Power

Dependent Variable: SCAME		
Corrected Model	Partial Eta Squared	Observed Power
Intercept	.999	1.000
TOTAL UPIM	.861	.996
TOTAL UPID	.849	1.000
TOTAL UPIM * TOTAL UPID	.857	.966
Corrected Model	.953	1.000

Power indicated the likelihood of finding a significant effect when one exists in the population. The power estimate for UPIM was .996 and UPID was 1.00, whereas the interaction of UPIM and UPID was found to be .966. There is a very high level of confidence that findings regarding parental involvement and parental influences on decision can be generalized to the undergraduate music education population.

Summary of Data Analysis for Research Question 3

Analysis of variance tests were employed to address the research question *Do significant differences exist in undergraduate students' self-concept as a future music educator due to the demographic factors of age, gender, class level, major concentration, ethnicity, parents' education, parents' socioeconomic status, and perceived parental influence.* One-Way ANOVA's found that statistical differences did not exist in undergraduate students' self-concept as a music educator due to demographic factors. Means, standard deviations, and standard error measures for undergraduates' self-concept

were found to have minimal differences as a consequence of age, gender, undergraduate class, and major concentration. Highest mean scores were found among subjects with parental upper class socioeconomic status and fathers with a middle school education. The lowest mean score was found for subjects with mothers who have a middle school education. Some inconsistency in means, standard deviations, and standard error were found for ethnicity, parents' formal education, and parents' socioeconomic status. A large amount of variance was found among Asian American, Hispanic/Latino American, and African American subjects, some of which is likely due to the small number of subjects in each ethnic group. Variance within demographic groups indicated varying degrees of self-concept as a music educator among subjects. Nominal difference can be attributed to any particular demographic factor.

An ANOVA was computed for significant differences in self-concept as a music educator due to Parental Influences. Undergraduate students' self-concept as a future music educator differed significantly ($p < .05$) due to parental influences. Further analyses found a significant main effect for UPIM, UPID, and the interaction between parental involvement and parental influence on decision. While the large number of groups limited the use of post hoc testing, it was found that significant differences exist in undergraduate students' self-concept as a future music educator due to parental influences.

CHAPTER V

DISCUSSION

The purpose of this study was to determine relationships among parental influences, demographic factors, academic achievement, and self-concept as a future music educator. The following were specific research questions addressed by the study.

1. What are the relationships among parental influence, academic achievement and self-concept as a future music educator?

2. To what extent do parental influences, academic achievement, and demographic factors contribute to undergraduate students' self-concept as a future music educator?

3. Do significant differences exist in undergraduate students' self-concept as a future music educator due to the following demographic factors:

    a. Age
    b. Gender
    c. Ethnicity
    d. Undergraduate class level
    e. Major concentration
    f. Parents' education
    g. Parents' socio-economic status, and
    h. Perceived parental influence.

Three university sites in North Carolina and Idaho provided subjects for the study. Music education majors from The University of North Carolina at Greensboro (UNCG) in Greensboro, North Carolina, East Carolina University (ECU) in Greenville, North Carolina, and The University of Idaho (UI) in Moscow, Idaho participated in the study. Subjects (N = 148) were volunteer undergraduate music education students enrolled at

each of the cited universities during the 2007 academic spring term. The students' class rank ranged from freshman to senior. Approximately 30% of subjects were freshmen, 25% were sophomores, 32% juniors, and 13% were seniors with four plus years. The sample included approximately 55% female and 45% male subjects. Subjects were registered as full time instrumental music education (67.6%), vocal music education (24.3%), and instrumental and vocal music education (8.1%) majors.

A self-report rating scale entitled Parental Influence on Self-Concept as a Music Educator Survey (PISCAMES) was developed to accomplish the purposes of the study. PISCAMES included a component of Zdzinski's (1993) Parental Involvement Measure (PIM), along with original queries. PISCAMES consists of four parts: the first part was used gather to demographic data on subjects and the three subsequent parts were used to gather data on each of three variables—parental involvement, parental influence on adolescent decision to major in music education, and adolescent self-concept as a future music educator. Undergraduate students, 18 years of age and older, were asked to remember back to when they were an adolescent in responding to questions regarding parental involvement and parental influence on the decision to major in music education.

University Parent Involvement Measure (UPIM) of the PISCAMES was used to gather information on the frequency with which parents were engaged in selected parental involvement activities. The UPIM was based upon Part I of the *Parental Involvement Measure* (PIM), developed previously by Zdzinski (1987, 1992). Renamed for the current study, the UPIM measures university student perceptions of their parents' involvement in music. Statements in Part I of the original PIM were altered to reflect past

tense in referring to undergraduate parental involvement throughout adolescence. UPIM items were reported using a scale from 1 to 5 with one indicating negative rate of occurrence (1 = never) of a factor and five indicating a positive rate of occurrence (5 = always) of a factor. The maximum possible range for the measure is 15 to 75 points. Cronbach's alpha reliability of the University Parental Involvement Measure was .934.

Parent influence on decision to major in music education was measured by the *University Parental Influence on Decision* (UPID). Examination of self-concept and career decision measures (Betz & Hackett, 1981; Cox, 1994; Melgosa, 1987; Pearson, 2003; Schmidt, Zdzinski, & Ballard, 2006; Van Tassel-Baska & Olszewski-Kubilius, 1989) was used to construct original queries to probe parental influence on adolescent self-concept in music, adolescent identity as future music educator, and decision to major in music education. UPID items were evaluated using a scale from 1 to 5 with one indicating negative feeling (1 = strongly disagree) towards a factor and five indicating a positive feeling (5 = strongly agree) towards a factor. The maximum possible range for the measure is 13 to 65 points. Cronbach's alpha reliability of the University Parental Influence on Decision was .727.

An examination of items included in the Interstate New Teacher Assessment and Support Consortium (e.g., INTASC, 2000), student teacher evaluations (e.g., The University of North Carolina at Greensboro Teacher Academy, 2006, see Appendix C; East Carolina University Student Teacher Evaluation, 2007, see Appendix D), and teacher evaluation measures (e.g., Richmond City Public Schools Summative Evaluation, 1993, see Appendix E) was used to construct original queries to investigate subject self-

concept as a music educator (SCAME). SCAME items were reported using a scale from 1 to 5 with one indicating negative feeling (1 = strongly disagree) towards a factor and five indicating a positive feeling (5 = strongly agree) towards a factor. The maximum possible range for the measure is 20 to 100 points. Cronbach's alpha reliability of the self-concept as a music educator was .958.

Data collection occurred at the three universities during the spring semester of the 2006-2007 academic year. Descriptive statistics for all variables were consistent among the three universities. Item means and standard deviations were consistent from university to university. One-Way ANOVAs were computed for Parental Influence and Self-concept as a Music Educator to establish consistency among the three universities statistically. No significant difference at the .05 level was found between Parental Influence means of the three schools. Further analysis of variance found no significant difference at the .05 level between Parental Involvement means of the three schools and between Parental Influence on Decision means of the three schools. Therefore, data from the three universities were combined for further analysis.

The data were examined using descriptive analysis, correlational analysis, multiple regression analysis, and analysis of variance. Descriptive statistics were computed for all variables. Demographic data included age, gender, undergraduate class, degree concentration, ethnicity, parents' socioeconomic status, father's highest level of formal education, mother's highest level of formal education, cumulative grade point average, mathematics SAT score, verbal or critical reading SAT score, and composite SAT score. Individual parental involvement items were combined to create the

University Parental Involvement Measure (UPIM), individual parental influence on adolescent self-concept in music, adolescent identity as future music educator, and decision to major in music education items were united to construct the University Parental Influence on Decision (UPID), and the University Parental Involvement Measure (UPIM) and University Parental Influence on Decision (UPID) were combined to create the Parental Influence (PI) measure. Self-concept as a music educator items were united to form the Self-concept as a Music Educator (SCAME) measure.

Individual items from the subtest of University Parental Involvement Measure (UPIM) were analyzed according to frequency of occurrence. University Parental Influence on Decision to Major in Music Education (UPID) and Self-concept as a music educator (SCAME) were analyzed according to level of agreement. The means and standard deviations for each item provided an overview of the individual factors of parental involvement, parental influence on students' decisions to major in music education, and adolescent self-concept as a future music educator. Pearson-Product-Moment Correlations were computed to examine relationships among all variables of parental involvement, parental influence on adolescent decision to major in music education, academic achievement, and subjects' self-concept as a future music educator. Correlation analyses were conducted on composite scores of each subtest domain (i.e., UPIM, UPID, SCAME) and individual Parent Influence (PI) items. Additional analyses investigated relationships among demographic factors, parental influence, and self-concept as a music educator. Stepwise multiple regression analyses were computed to test whether parental influences, academic achievement, and demographic factors

contribute to adolescent self-concept as a future music educator. Supplementary analyses were conducted to examine the extent to which parental involvement and parental influence on decision affect adolescent self-concept as a future music educator. Analysis of variance procedures were employed to examine main effects and possible interactions of the demographic factors of age, gender, ethnicity, class level, major concentration, parents' socioeconomic status, parents' education, perceived parental influence, and self-concept as a music educator. Further analyses were conducted to investigate main effects and their interactions across parental involvement, parental influence on adolescent decision to major in music education, and adolescent self-concept as a future music educator.

Results and Conclusions

Parental influence has been shown to be beneficial in many areas of education. In music education, it would appear that parental influence has distinct relationships to adolescents' motivation to participate in music activities, subjective perceptions of self in music, the decision to major in music education, and self-concept as a future music educator.

Analysis of Demographic Data

The number of male and female subjects who participated in the study was fairly evenly divided. Approximately 86% of the subjects were between the ages of 18 and 21, with a smaller group of older students who participated. Of the 45% of respondents who were upperclassmen, approximately 14% were 22 years of age or older. Instrumental

music education students' participation was overwhelming, compared to subjects with other degree concentrations.

The majority of White subjects represent a lack of ethnic diversity in the adolescents pursuing music education as a college major. Approximately 83% of subjects were from middle to upper class socioeconomic status and a slightly higher percentage of subjects' parents completed a bachelor, masters, or professional degree. Approximately 95% of subjects had at least a cumulative "B" grade point average, two-thirds of subjects achieved Math and/or Verbal Critical Reading SAT scores between 560-800, and approximately one-third achieved Cumulative SAT scores between 1280-1600/1900-2400. A majority (50%) achieved Cumulative scores between 1080-1279/1600-1599. Findings of subjects' grade point average and scholastic aptitude test scores suggest that students are average to above average in academic achievement. Most likely, these students demonstrated adequate study skills, competencies, musical talents, and evaluation performance skills to be a successful student.

Descriptive statistics for individual items of the university parental involvement measure were used to show that *attended school concerts*, *transported to music activities*, *listened to music at home*, *asked about progress in music*, *talked about music*, and *attended non-school concerts* were the most frequently student-reported parental involvement activities of their adolescent years. While fewer parents *attended school music rehearsals*, *played in a musical group*, or *assisted with practice* during the subjects' adolescent years, several subjects indicated their parents were very actively involved in these music-making activities. Few subjects signified parent involvement in

singing with them, *singing in a musical group*, *attending school musical rehearsals*, *playing in a music group*, and *assisting with practice musical activities* during their adolescent years. In a few cases, parents were actively *involved with the school music boosters.*

Descriptive statistics of university parental influence on decision were used to show *parents let me decide*, *ability to successfully fulfill responsibilities as a music teacher, complete education to be a successful music educator, music ability to be a good teacher, personal qualities to be a good teacher, manage student behavior, parents are pleased I study music, music education is important to my parents,* and *parents accompanied to university auditions* were the highest rated items influencing subjects' decision to major in music education. Some respondents perceived parents to have slightly lower levels of confidence regarding the *value of music education,* and *their capacity* to *fulfill responsibilities, complete education*, and *possess the musical ability and personal qualities necessary to be a successful music educator.* The most diversity occurred in subjects' perceptions of parents' *feelings about application to music education programs, majoring in music education, conversation influences decision of major,* and *choosing a major other than music or music education.* Parents' uncertainty about their son/daughter majoring in music education and indifference to their son's/daughter's choice of college major was contrasted by a few parents actively influencing their sons/daughters through conversation and encouragement to apply to and/or major in music education. In a small number of cases, the parents encouraged

their son/daughter to choose a major other than music. In others, parents vigorously promoted choosing a major other than music or music education.

Descriptive statistics for individual items of self-concept as a music educator items reflected positive self-concept as a music educator among subjects. Variability for items *cannot see self doing anything else* and *excited about becoming a music teacher* points to some uncertainty about becoming a music teacher on the part of undergraduate music education students. While subject self-concepts were positive, the examination of severe skewness of items reveals uncertainty about themselves, their knowledge of methodologies, techniques, and resources, their ability to become a successful music educator, and generally reflect slightly lower levels of self-concept as a music educator by undergraduate music education majors.

Research Question 1

Pearson Product-Moment Correlations were computed to examine relationships among all variables of parental involvement, parental influence on adolescent decision to major in music education, academic achievement, and subjects' self-concept as a future music educator. Significant relationships were found between Parental Influence and self-concept as a music educator. Correlation procedures found that demographic factors (i.e., age, gender, ethnicity, class level, major concentration, parents' socioeconomic status, parents' education) and academic achievement variables (i.e., cumulative GPA, mathematics SAT, verbal or critical reading SAT, cumulative SAT) were not found to be significantly related to self-concept as a music educator.

Relationships among parental influence on decision to major in music education and adolescent self-concept as a future music educator were the strongest of the variables. Parental influence on decision items *parents feel that I can successfully complete the education required to become a successful music educator, parents believe I possess the musical ability to be a good music teacher, parents feel I can successfully manage and work with young people, parents feel I can fulfill the responsibilities required to be a music teacher, and parents feel I possess personal qualities to be a good music teacher* held the strongest relationships, having moderate positive correlations with self-concept as a music educator. Of these items, the most robust correlations of *parents feel I can successfully complete education* were followed by *parents belief in musical ability to be a successful teacher.*

Weak positive correlations were found between parental involvement and self-concept as a music educator. The strongest among weak correlations for all UPIM items were *parents listened to me practice, parents talked about music, parents asked about progress* and *transported me to musical activities*.

While unimportant relationships were found between University Parental Involvement Measure and University Parental influence on Decision items, connections were established among parental involvement in their son's/daughter's musical development and participation in musical activities, and their application to and audition for university music/music education programs. Parents involved with their son/daughter musical development through communication and participation in musical activities such as concert attendance and school music boosters usually encouraged their application to

university music/music education programs and accompanied them to university music auditions. Interestingly, UPID item *parents felt I should choose a major other than music/music education* was found to have weak negative correlations with all University Parental Involvement Measures. Parents not involved in personal or group musical activities, or their son's/daughter's development in the school music program did not necessarily encourage choosing a major other than music. While little association was found among individual university parental involvement and university parental influence on decision items, a moderate positive correlation was found between the UPIM and UPID composite variables.

Correlations among UPIM and UPIM items varied from a high of .706 to low of .471. All item correlations were significant ($p < .001$). The strongest positive correlations were found between the University Parental Involvement Measure composite and *parents asked about progress, parents took me to concerts, parents talked about music,* and *parents attended non-school concerts.* Personal interaction with son/daughter through communication and concert attendance shows the strongest relationship to the UPIM composite. Moderate positive to moderately strong positive correlations can be used to substantiate that all items are related to university parental involvement.

UPID item correlations with the composite varied from a high of .707 to a low of -.090. Parental value for the study of music education had strongest relationship to the composite of all measures. The weakest positive correlation was found for *parents felt I should major in music education rather than music.* Parent influence on decision to major in music education was not strong regarding music education versus music

performance as a college major. Similarly, a weak positive correlation was found between *parents let me decide on college major* and UPID. With these exceptions, the items were related to university parental influence on decision to major in music education.

Individual SCAME item correlations with the composite SCAME varied from .760 to .442. All item correlations were significant ($p < .001$). Individual's personal qualities, musical ability, capacity to complete education, knowledge of methodology, and abilities demonstrated through instructional techniques were found to have robust associations with self-concept as a music educator. The weakest moderate correlation was found for the statement *cannot see self doing anything else.* In general, all items were found to have moderate positive to strong positive correlations with the SCAME Composite. Therefore, all scales are related to self-concept as a music educator.

Non-significant relationships were found between factors of academic achievement (i.e., cumulative grade point average, mathematics SAT score, verbal/critical reading SAT score, and composite SAT score) and the self-concept as a music educator composite score. Obviously, the academic variables are measuring different things that are not associated with undergraduate self-concept as a future music educator.

Correlations for demographic factors (i.e., age, gender, undergraduate class, ethnicity, degree concentration, parents' socioeconomic status, parents' formal education), academic achievement variables (e.g., cumulative grade point average, mathematics SAT score, verbal/critical reading SAT score, and composite SAT score),

and SCAME measures were statistically non-significant. Only Parent Influence was found to have a moderately weak correlation that was significant ($p < .001$).

Correlations among demographic factors, academic variables, and Parental Influence were weak, ranging from .205 to -.309. Of these, the strongest correlations were found between parental influence, and the variables of gender (.205) and socioeconomic status (-309). A weak correlation between gender and parental influence indicated minor association between gender of the adolescent and parental influences throughout adolescence. Weak inverse relationships among socioeconomic status and parental influence can be used to support the idea that students coming from less affluent backgrounds are only very slightly more influenced by their parents. Weak negative correlations were found among parental influence, and instrumental music education degree concentration, father's formal education, and mother's formal education. Extremely weak negative correlations among SCAME and the variables socioeconomic status and gender were not significant.

In summary, relationships were found between parental influence and adolescent self-concept as a future music educator; relationships were not found among the selected demographic factors and self-concept as a future music educator. From this, one may conclude that parents' personal interest, attention, and support for their son's/daughter's participation and appreciation of music have important value in the development of adolescent musical self-concept. Parental involvement in their son's/daughter's music making and musical activities throughout adolescence has importance in relation to decisions regarding a college major. Personal interactions through conversation about

music, progress in music, and participation in musical activities are related to application to college or university music programs, university auditions, and decisions to major in music education.

Parents who are supportive of their son's/daughter's self-concept in music and identity as a future music educator have influence on their son's/daughter's decision to major in music education and self-concept as a future music educator. While parents who are confident in their son's/daughter's personal qualities, capacity to work with young people, and ability to fulfill the responsibilities to be a competent music teacher are important in cultivating adolescent self-concept as future music educator, parents who believe in and support their son's/daughter's musical abilities and capacity to successfully complete their education have considerable value in the development of an undergraduate music education major's self-concept as a future music educator.

The cultivation of parental involvement, personal interest, and support in the development of musical ability and achievement in education throughout adolescence and especially during high school has importance as high school juniors and seniors consider pursuing music education at the university level and as a career. Though relationships were not established between selected demographic factors and self-concept as a future music educator, academic achievement variables are clear indicators of successful completion of education and should be considered important in relation to parental influences on adolescent self-concept as a future music educator. Demographic factors (e.g., gender, socioeconomic status, and formal education of parents) would also appear to have affect on an adolescent's successful completion of education. Parental influences

throughout the decision-making process has principal value in the adolescent's perception of one's self as a future music educator.

Research Question 2

Stepwise multiple regressions were computed to determine whether parental influences, academic achievement, and demographic factors predict adolescent self-concept as a future music educator. It was found that *parent feelings about adolescent ability to successfully complete education* and *musical ability required to become a successful music educator* contributed statistically to self-concept as a music educator. Demographic factors (i.e., age, gender, undergraduate class, ethnicity, degree concentration, parents' socioeconomic status, parents' formal education) did not contributed statistically to self-concept as a music educator. All demographic variables were excluded from the regression analysis.

From an examination of Standardized Beta Coefficients, *parents feel I can complete education to become a successful music educator* was found to be a primary influence on the development of self-concept as a music educator. *Parents believe I possess the musical ability to be a good music teacher* was found to be a secondary contributor to variance in adolescent self-concept. Despite moderate positive correlations between the predictor variables, *successful completion of education* was found to be the strongest contributor. There was minimal overlap of predictor variables. *Parent feelings regarding completion of education* and *musical ability* were found to make modest contributions of the development of self-concept as a music educator. Other UPID items were not found to contribute statistically and were excluded from the regression analysis.

An obvious conclusion to be drawn from these findings is that parental influences on decision to major in music education contribute to the development of self-concept as a future music educator. While relationships were established among parental influence variables and self-concept as future music educator, parents' confidence in their son's/daughter's musical ability and aptitude to successfully complete his/her education make contributions to the development of self-concept as a future music educator. Other contributors that have less influence include parents' confidence in their son's/daughter's personal qualities, decision-making capacity regarding college major, and ability to work with young people. The diversity of these components has important relevance to the personal traits, academic aptitude, musical competencies, and intrapersonal proficiencies associated with being a competent music teacher. The confidence of parents in their son's/daughter's capacity in these areas has relevance to the development of adolescent self-concept as a future music educator. In particular, parents' feelings about their son's/daughter's musical ability and capacity to complete education contributes to the development of the adolescent's concept of himself/herself as having the capacity to become a future music educator.

Research Question 3

Descriptive statistics and analysis of variance procedures were employed to examine main effects of the demographic factors of age, gender, ethnicity, class level, major concentration, parents' socioeconomic status, parents' education, and perceived parental influence on self-concept as a music educator. Descriptive statistics for independent variables were calculated to investigate differences across demographic

factors, parental involvement, parental influence on adolescent decision to major in music education, and adolescent self-concept as a future music educator variables. Means, standard deviations, and standard error measures for undergraduates' self-concept were found to have minimal differences as a consequence of age, gender, undergraduate class, and major concentration. Highest mean scores were found among subjects with parent upperclass socioeconomic status and fathers with a middle school education. The lowest mean score was found for subjects with mothers who have a middle school education. Some inconsistency in means, standard deviations, and standard error were found for ethnicity, parents' formal education, and parents' socioeconomic status. A large amount of variance was found among Asian American, Hispanic/Latino American, and African American subjects, much of which is likely due to the small number of subjects in each ethnic group. The examination of variance within demographic groups was found to indicate varying degrees of self-concept as a music educator among subjects. Nominal difference in self-concept as a music educator can be attributed to any particular demographic factor.

Through analysis of variance procedures employed to examine the main effects and their interactions with demographic factors, perceived parental influence, and self-concept as a music educator, it was found that undergraduate students' self-concept as a future music educator did not differ significantly due to demographic factors of age, gender, ethnicity, class level, major concentration, parents' education, parents' socio-economic status. Undergraduate students' self-concept as a future music educator did differ significantly due parental influence.

SCAME means among Parental Influence composites were unpredictable, varying from 66.50 to 100. Among the fifty-seven PI Composite groups, standard deviations vary from very small (.000) to very large (16.263). Of these, 17 groups (29.8%) included only one subject PI Composite score, and a standard deviation and standard error of .000. Variability of SCAME mean scores due to Parental Influence composite was inconsistent within given PI Composite groups. While the level of variance was extremely large in certain groups, other groups showed very low levels of variance. These contrasts reflect differences in undergraduate self-concept as a music educator due to parental influence within given Parental Influence groups. The diverse range of SCAME means among PI composite groups could be interpreted such that differences existed among undergraduate students' self-concepts as music educators due to parental influence.

A factorial analysis of variance was used to find significant differences in undergraduate students' self-concept as a future music educator due to parental involvement and parental influences on decision to major in music education. Interaction between Parental Involvement (UPIM) and Parental Influence (UPID) was significant. Partial Eta Squared Tests of UPIM, UPID, and the interactions of UPIM and UPID were used to find approximately 85% magnitude in the effect of parental involvement, parental influence on decision to major in music education, and interactions of these variables in contributing to the development of self-concept as a music educator. Findings were found to have practical importance regarding parental influence on decision. A high level of confidence was found that these findings have practical importance and could be generalized to the undergraduate music education population.

The main conclusion from these analyses is that changes in self-concept as a future music educator are due to parental influence. Undergraduate students' self-concept as a future music educator is affected by parents' personal interest, attention, and support for their son's/daughter's participation in music and musical activities throughout adolescence. The development of self-concept as a future music educator is due to parental influence on decision to major in music education. Personal interactions through conversation about music, progress in music, and majoring in music education have influence on the way adolescents perceive themselves as future music educators. In addition, the development of self-concept as a future music educator is due to parent confidence and support for their son's/daughter's personal abilities, musical abilities, competence and capacity to fulfill responsibilities as a music teacher, and successfully complete education.

Self-concept as future music educator may be due to any particular demographic factor (i.e., parental socioeconomic status, parental formal education, ethnicity). These changes in perception on one's self may be affected by other variables. However, the perceptions undergraduate students have of themselves as future music educators are due to the ways in which parents interact with their son/daughter and influence their son's/daughter's decision to major in music education throughout adolescence.

Summary

In summary, significant relationships were found between parental influence and self-concept as a music educator. Correlation and analysis of variance results were used to find differences in self-concept as a music educator due to parental involvement and

parental influence on decision to major in music education. Correlation, regression, and analysis of variance procedures were used to find that demographic factors (i.e., age, gender, ethnicity, class level, major concentration, parents' socioeconomic status, parents' education) and academic achievement variables (i.e., cumulative GPA, mathematics SAT, verbal or critical reading SAT, cumulative SAT) were not significantly related to self-concept as a music educator.

Relationships among parental influence on decision to major in music education and adolescent self-concept as a future music educator were the strongest of the variables. While main effects and their interactions for parental involvement and parental influence on decision were statistically significant, stepwise multiple regression analyses excluded parental involvement as not contributing statistically to adolescent self-concept as a music educator. Correlation results of parental influence on decision had moderate positive and parental involvement had weak positive correlations with self-concept as a music educator. Correlation and stepwise multiple regression results found *parents' feelings about adolescent ability to complete education* to be a primary factor in predicting significant amounts of variance in self-concept as a music educator. While all other parental influence variables were excluded from the computation, *parents' belief in musical ability required to be a successful music educator* was found to be a secondary factor in predicting significant amounts of variance in self-concept as a music educator.

While parental influence on decision to major in music education significantly contributes to self-concept as a music educator, parental involvement throughout adolescence has significant relationship to the development of self-concept as a music

educator. Specifically, parents' feelings about their son's/daughter's capacity to complete their education and musical ability necessary to be successful as a music educator significantly contribute to the development of adolescent self-concept as a future music educator. Other factors were found to have minimal or negligible relation.

Recommendations for Further Research

Although results of this study provide information about the relationship among parental involvement, parental influence on adolescent decision to major in music education, and demographic factors affecting self-concept as a future music educator, further research is warranted. Specific recommendations follow.

Parental influence was related to self-concept as a music educator. While relationships were found among parental involvement and parental influence on decision, there is a great deal of variability that was not explained. These factors may be interacting with variables that have not been identified. Further research is needed to identify variables that may interact with parental involvement and parental influence on decision, and whose presence may interfere with important relationships. Whereas main effects and their interactions for parental involvement and parental influence on decision were statistically significant, regression analyses were used to find that parental involvement was not a significant contributor to adolescent self-concept as a music educator. Further research is needed to identify variables that may interact with parental involvement, and whose presence may interfere with important relationships. Although correlational, regression analyses, and analysis of variance procedures were used to find very weak negative relationships between demographic factors, academic achievement, and the self-

concept as a music educator, additional research is needed to identify variables that may interact with demographic and academic achievement variables, and whose presence may interfere with important relationships. In addition, further research is needed that refines the measure of academic achievement variables (e.g., cumulative grade point average, SAT Reasoning Test, SAT Mathematics Test, SAT Writing Test, Scholastic Aptitude Test Composite, etc.) and the relationship of these factors to self-concept as a future music educator.

Parental influence on decision items had moderate positive correlations with self-concept as music educator. Robust correlations and stepwise multiple regression results found *parent feelings about adolescent ability to complete education* and *parents belief in musical ability required to be a successful music educator* to be factors that contribute significant amounts of variance in self-concept as a music educator. Further investigation of parent attitudes, habits, beliefs and ideas regarding the physical, psychological, and social attributes associated with the completion of education and possession of musical ability necessary to be a creditable music educator would provide valuable information to teachers of pre-service music educators. While other parental influence variables were related to self-concept as a music educator, additional research is needed to identify factors that may interact with these variables and whose presence may interfere with these relationships. The contributions of relevant parental influences on decision to major in music education might serve as a source of variables for additional study. Research is also needed to examine relationships among influences of former music teachers and/or influences of peers on adolescent self-concept as a future music educator.

The generalizability of the present study is limited by its sample characteristics. Replication of this study should be undertaken focusing on other populations at other universities, such as rural, suburban, rural-urban, and urban schools of music, universities in the North, South, West, and Midwest, and universities with small, medium, and large music education programs. A comparison of parental influence among music education and music performance majors would also be helpful. Further studies should also examine subjects' gender, socioeconomic status, and ethnicity in relationship to parental influence on self-concept as a music educator. Investigating the cultural indicators of large ethnic populations may also be of interest. As there is relatively little research of parental influence in regards to physical, psychological, and social attributes that can be affected by adolescent self-concept as a music educator, further research in these areas is particularly necessary. In addition, the examination of parental attitudes, habits, beliefs and ideas regarding the physical, psychological, and social attributes associated with adolescent self-concept may be helpful.

While it was found that associations between gender and parental influence may be due to chance, gender differences would appear to be a potentially important area for further parental influence research. Studies should examine both subject gender differences and differences emanating from parental gender. Weak inverse relationships between socioeconomic status and parental influence found in this study indicate that students coming from less affluent backgrounds are influenced by their parents minimally more so than those from more affluent backgrounds. Research of parental influence on

self-concept as a music educator of subjects with parents from middle low and low socioeconomic status would have value.

While correlation analyses in this study showed a general level of indifference by parents regarding *choosing music education rather than music as college major* and *choosing a major other than music/music education,* further research concerning parents' understanding and feelings about majoring in music education rather than music performance would be valuable. Whereas there were few instances in which parents encouraged their son/daughter to choose a major other than music/music education, learning more about parents' knowledge, understanding, and influence regarding decisions to choose a career in music education would give insight regarding the perception of music education as a profession by the general public.

A limit of any cross-sectional study is that variables can only be observed at a single point in time. The present study found that parental influences were related to self-concept as a music educator through undergraduates' reflections of their adolescence. Future studies should focus on subject perceptions of parental influence on self-concept as a music educator at other specific occasions, such as the beginning of subjects' senior year in high school, at the completion of subjects' high school career (e.g., graduation), at the completion of subjects' bachelor degree in music education, and at the conclusion of the subjects' first year of teaching. In addition, no research in music has addressed how parental influence on self-concept as a music educator may change over time. Research in this area should also include longitudinal studies of parental involvement and parental influence on decision to major in music education.

Parental involvement, parental influence on decision, and parental influence, were examined as overall constructs (i.e., as measured by the composites UPIM, UPID, PI), and by means of individual items to examine specific parental involvement activities related to home learning in music and parental influence on decision to major in music education. However, Epstein and Dauber (1991) have identified five distinct areas (i.e., providing positive home conditions, home-school communication, parental volunteering, involvement in home learning activities, and involvement in decision-making) of parental involvement in education. Variables such as parent background, child rearing, emotional support, and conflict have prominent importance in the development of the adolescent and decisions he/she makes regarding college major and career (Brittain, 1963; Marini, 1978; Pearson & Dellmann-Jenkins, 1997; Smith, 1981; Stage, 1993). Robins and Russ (2000) used the *Multimethod Assessment of the Dimensions of Parental Support* to identify parental support in the development of student self-concept. Rabiner, Keane, and MacKinnon-Lewis (1993) used the *Parental Acceptance and Support Measure* to measure warmth/affection of parental acceptance and rejection. Rohner (1984) examined the relationship between parental supportive behaviors (e.g., sensitive and responsive involvement) and children's empathy as an indicator of children's adjustment. These are just a few examples of additional study that are needed to examine those types of parental involvement and influence in decision-making not examined in the present study.

In addition, other operational definitions of self-concept as a music educator should be examined. Historically, psychological research on this construct has emphasized a general, overall, or global self-concept (Marsh, 1990a). Marsh and O'Neill

(1984) created the Self-Description Questionnaire III to examine 13 components of the construct of adolescent self-concept. The Arts Self-Perception Inventory (Vispoel, 1993) was used to examine self-concept in the domains of art, dance, drama, and music. Vispoel points out that despite the approximately eighty available measures of self-concept, self-perceptions in arts-related areas have largely been ignored. Further examination of self-concept of future music educators would provide valuable information regarding pre-service teachers.

Other methodologies should be engaged to investigate parental influence on self-concept as a music educator. Four commonly used self-report methods such as "rating scales," checklists (e.g., the respondent checks all the adjectives that he/she believes applies to him/her), "Q-sorts" (e.g, the person sorts cards that contain self-descriptors), and "free-response" method (e.g., the respondent completes partial statements) (Strein, 1993) provide other ways to examine self-concept. The comparison of student, mother, and father responses to the same items may provide important information and perspective. The use of qualitative methodologies and case studies to examine parental influence in greater detail will provide research previously not done. Experimental studies should also be conducted in which various parental influence treatments are presented in order to determine causality.

Correlational, regression analysis, and analysis of variance procedures were used to find relationships among parental influence and self-concept as a future music educator. Parental Influence items *parents feel that I can successfully complete the education required to become a successful music educator, parents believe I possess the*

musical ability to be a good music teacher were found to contribute to the development of self-concept as a music educator. Researchers should examine in greater detail relationships between parental influence, *feelings about completing education* and *musical ability*, and self-efficacy, attributions of success or failure, locus of control, or measures of personality. Self-efficacy differs from self-concept in that it is concerned not with the skills and abilities one thinks one has but with judgments of what one can do with whatever skills one possesses. Attribution theory is concerned with the ways in which people explain (or attribute) the behavior of others, or themselves (self-attribution). Locus of control refers to the way a person either attributes outcomes to their own ability and effort (internal) or to circumstances that are out of their control, such as luck (external). Personality determines important characteristics and behaviors such as how people interact with others, what motivates them, and what they value. Further examination of self-esteem and self-identity of the future music educator in these contexts will provide important information regarding the pre-service teacher.

Further refinement of the constructs of parental involvement and parental influence on decision to major in music education in music is needed. Greater differentiations among home environment factors should help to clarify the types of parental involvement that will positively impact self-concept as a music educator. Improved isolation of parental behaviors, support, and encouragement related to choosing a college major should assist in making clear the kinds of parental influence on decision that contribute to self-concept as a music educator.

In conclusion, there is need to view parental influence in larger perspective in which parental influence is examined as one of a compilation of important environmental factors that work together in relation to the development of adolescent self-concept as a future music educator. Researchers should investigate the amalgamation of environmental influences on musical self-concept which includes influences of parents, siblings, peers, teachers, significant others, classroom settings, school settings, cultural environment, academic achievement variables, and demographic factors such as gender, socioeconomic status, ethnicity, and region. Research that combines these factors will provide valuable information regarding the development of adolescent self-concept as a music educator.

Parents have tremendous influence on their child, from birth and throughout life. Parental encouragement, activities, and interest at home, and parental participation at school influences the child throughout elementary and secondary education. While parental influence on the development of adolescent knowledge and understanding of "self" continues throughout youth, much can be gained by realizing which components of parental involvement and parental influence on decision to major in music education impact the development of self-concept as a future music educator. While becoming a musician might depend upon close contact with musical role models in order develop the necessary knowledge, skills, and behaviors required to succeed, the parents' position in cultivating the adolescents' identity as future music educator plays a major role in the student's decision to major in music education. Parental influence on adolescent perceptions of one's self in music, identity as a future music educator, and decision to

major in music education has considerable importance to teachers of pre-service music educators.

Examination of results from this inquiry shows that parental influence is related to self-concept as a music educator, parental influence on decision to major in music education significantly contributes to the development of self-concept, and that increases in self-concept as a music educator are due to differences in parental influence. Specifically, *parents' feelings regarding successful completion of education* and *musical ability necessary to be a successful music educator* have significant impact on their son's/daughter's self-concept as a future music educator. Research regarding parental influence on adolescent self-concept has much to offer in identifying conditions that contribute to the development of pre-service music educators. University administrators and music faculty need to educate parents about parental influence factors and refine their own strategies to enhance parental involvement and influence through the university recruitment process. By creating bridges between university and home, both will strengthen undergraduate success in music, interest in pursuing a career in music, and potential for cultivating attributes as future leaders in the field of music education.

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APPENDIX A

Parental Influence on Self-Concept as a Music Educator Survey

Part I. Subject Demographics

Please circle the response that best describes you.

1. Your age is

    a. 18 or 19.
    b. 20-21.
    c. 22-23.
    d. 24 or older.

2. Your gender is

    a. Male.
    b. Female.

3. Your undergraduate class is

    a. Freshman/first year student.
    b. Sophomore/second year student.
    c. Junior/third year student.
    d. Senior/fourth year student.
    e. Senior/fifth year or fifth plus year student.

4. Your degree concentration is

    a. Instrumental Music Education Major.
    b. Vocal Music Education Major.
    c. Instrumental and Vocal Music Education Major.

5. Circle the one which most closely describes your ethnicity.

    a. African American
    b. Asian American
    c. Hispanic/Latino American
    d. Native American
    e. White
    f. Other

6. Circle the one which most closely describes your parent's socio-economic status.

    a. upper class
    b. upper middle class
    c. middle class
    d. lower middle class
    e. lower class

7. Your Father's highest level of formal education is

    a. Graduate or professional degree.
    b. College degree.
    c. Attended college, but did not graduate.
    d. High school graduate.
    e. Completed 8th grade.

8. Your Mother's highest level of formal education is

    a. Graduate or professional degree.
    b. College degree.
    c. Attended college, but did not graduate.
    d. High school graduate.
    e. Completed 8th grade.

9. Your Cumulative Grade Point Average is

    a. 3.6 to 4.0 A
    b. 2.6 to 3.5 B
    c. 1.6 to 2.5 C
    d. 0.6 to 1.5 D
    e. 0.0 to 0.5 F

10. Your Mathematics SAT score was

    a. 680 to 800
    b. 560 to 679
    c. 440 to 559
    d. 320 to 439

11. Your Verbal or Critical Reading SAT score was

    a. 680 to 800
    b. 560 to 679
    c. 440 to 559
    d. 320 to 439

12. Your Composite SAT score was

	1600 Scale	or	2400 Scale
a.	1450 to 1600	or	2150 to 2400
b.	1280 to 1449	or	1900 to 2149
c.	1080 to 1279	or	1600 to 1899
d.	800 to 1079	or	1200 to 1599

Part II. University Parental Involvement Measure

Please circle your response that best describes your level of agreement or disagreement. Indicate **HOW OFTEN** each of the following activities occurred **DURING YOUR SECONDARY SCHOOL YEARS.**

13. Your parents talked about music with you.

Never Sometimes Often Very Often Always

14. Your parents asked about your progress in music.

Never Sometimes Often Very Often Always

15. Your parents listened to you practice.

Never Sometimes Often Very Often Always

16. Your parents assisted with your practice.

Never Sometimes Often Very Often Always

17. Your parents tape recorded performances of you.

Never Sometimes Often Very Often Always

18. Your parents sang with you.

Never Sometimes Often Very Often Always

19. Your parents sang in a musical group.

Never Sometimes Often Very Often Always

20. Your parents played in a musical group.

Never Sometimes Often Very Often Always

21. Your parents listened to music at home.

Never Sometimes Often Very Often Always

22. Your parents took you to concerts.

Never Sometimes Often Very Often Always

23. Your parents attended school concerts.

Never Sometimes Often Very Often Always

24. Your parents attended non-school related concerts.

Never Sometimes Often Very Often Always

25. Your parents attended music or band parent meetings.

Never Sometimes Often Very Often Always

26. Your parents attended your school band rehearsals.

Never Sometimes Often Very Often Always

27. Your parents provided transportation to music activities.

Never Sometimes Often Very Often Always

Part III. University Parental Influence on Decision

Please circle your response that best describes your level of agreement or disagreement.

28. My music education has been important to my parents.

Strongly Disagree Disagree Undecided Agree Strongly Agree

29. My parents accompanied me to auditions at university music programs.

Strongly Disagree Disagree Undecided Agree Strongly Agree

30. My parents encouraged me to apply to university programs in music/music education.

Strongly Disagree Disagree Undecided Agree Strongly Agree

31. My parents felt I should choose a college major other than music or music education.

Strongly Disagree Disagree Undecided Agree Strongly Agree

32. My parents felt I should major in music education rather than music performance.

Strongly Disagree Disagree Undecided Agree Strongly Agree

33. Conversations with my parents resulted in my decision to major in music education.

Strongly Disagree Disagree Undecided Agree Strongly Agree

34. My parents let me decide on my college major.

Strongly Disagree Disagree Undecided Agree Strongly Agree

35. My parents believe that I possess the musical ability to be a good music teacher.

Strongly Disagree Disagree Undecided Agree Strongly Agree

36. My parents feel that I possess personal qualities important to being a good music teacher.

Strongly Disagree Disagree Undecided Agree Strongly Agree

37. My parents feel that I can successfully manage and work with young people.

Strongly Disagree Disagree Undecided Agree Strongly Agree

38. My parents feel that I can successfully complete the education required to become a successful music educator.

Strongly Disagree Disagree Undecided Agree Strongly Agree

39. My parents feel that I can successfully fulfill the responsibilities required to be a music teacher.

Strongly Disagree Disagree Undecided Agree Strongly Agree

40. My parents are pleased that I study music education.

Strongly Disagree Disagree Undecided Agree Strongly Agree

Part IV. Self-Concept as a Music Educator

Please circle your response that best describes your level of agreement or disagreement.

41. I possess the musical ability to be a good music teacher.

Strongly Disagree Disagree Undecided Agree Strongly Agree

42. I can successfully complete the education required to become a successful music teacher.

Strongly Disagree Disagree Undecided Agree Strongly Agree

43. I possess personal qualities important to being a good music teacher.

Strongly Disagree Disagree Undecided Agree Strongly Agree

44. I am responsible in carrying out job-related duties such as performing necessary tasks without being told.

Strongly Disagree Disagree Undecided Agree Strongly Agree

45. I am responsible in being well-groomed and accepting professional norms of dress.

Strongly Disagree Disagree Undecided Agree Strongly Agree

46. I am knowledgeable about materials, resources, and activities needed to teach music.

Strongly Disagree Disagree Undecided Agree Strongly Agree

47. I can provide instruction to achieve lesson objectives and music curriculum goals.

Strongly Disagree Disagree Undecided Agree Strongly Agree

48. I can plan lessons that meet the individual and group needs of my students.

Strongly Disagree Disagree Undecided Agree Strongly Agree

49. I can manage student behavior to keep students on task in learning.

Strongly Disagree Disagree Undecided Agree Strongly Agree

50. I can maintain a learning environment that is conducive to learning.

Strongly Disagree Disagree Undecided Agree Strongly Agree

51. I can teach lessons that maintain student interest and involvement in learning.

Strongly Disagree Disagree Undecided Agree Strongly Agree

52. I can create instructional activities that are adapted to diverse learners.

Strongly Disagree Disagree Undecided Agree Strongly Agree

53. I can effectively communicate with peers, teachers, parents, and superiors.

Strongly Disagree Disagree Undecided Agree Strongly Agree

54. I am competent in my oral and written communication with others.

Strongly Disagree Disagree Undecided Agree Strongly Agree

55. I can work cooperatively with peers, teachers, parents, and superiors.

Strongly Disagree Disagree Undecided Agree Strongly Agree

56. I accept suggestions regarding my work without resentment.

Strongly Disagree Disagree Undecided Agree Strongly Agree

57. I am knowledgeable of instrumental/vocal music technique.

Strongly Disagree Disagree Undecided Agree Strongly Agree

58. I can use oral and written methods to evaluate student performance.

Strongly Disagree Disagree Undecided Agree Strongly Agree

59. I cannot see myself doing anything else than being a music teacher.

Strongly Disagree Disagree Undecided Agree Strongly Agree

60. I am excited about becoming an elementary or secondary music teacher/director.

Strongly Disagree Disagree Undecided Agree Strongly Agree

APPENDIX B

Parental Involvement Measure

(Zdzinski, 1993)

Student Number__ Age___ Grade___
Gender (m or f) __ School _____

Part I

Directions: Circle your response for each of the following statements. Indicate HOW OFTEN each of the following activities occurs using the following scale:

A=Always
VO=Very Often
O=Often
S=Sometimes
N=Never

A VO O S N	1. Your parents talk about music with you.
A VO O S N	2. Your parents ask about your progress in music.
A VO O S N	3. Your parents listen to you practice.
A VO O S N	4. Your parents assist with your practice.
A VO O S N	5. Your parents tape record performances of you.
A VO O S N	6. Your parents sing with you.
A VO O S N	7. Your parents sing in a musical group.
A VO O S N	8. Your parents play in a musical group.
A VO O S N	9. Your parents listen to music at home.
A VO O S N	10. Your parents take you to concerts.
A VO O S N	11. Your parents attend school concerts.
A VO O S N	12. Your parents attend non-school related concerts.
A VO O S N	13. Your parents attend music or band parent meetings.
A VO O S N	14. Your parents attend your school band rehearsals.
A VO O S N	15. Your parents provide transportation to music activities.

Part II

Directions: Circle one response for each of the following questions, using the following scale

NP=Neither Parent
FO=Father Only
MO=Mother Only
BP=Both Parents

NP FO MO BP 16. Do either of your parents assist with your practice.
NP FO MO BP 17. Do either of your parents listen to you practice.
NP FO MO BP 18. Do either of your parents tape record performances of you.
NP FO MO BP 19. Do either of your parents talk about music with you.
NP FO MO BP 20. Do either of your parents ask about your progress in music.
NP FO MO BP 21. Do either of your parents listen to music at home.
NP FO MO BP 22. Do either of your parents take you to concerts.
NP FO MO BP 23. Do either of your parents attend school concerts.
NP FO MO BP 24. Do either of your parents attend non-school related concerts.
NP FO MO BP 25. Did either of your parents play in a musical group.
NP FO MO BP 26. Do either of your parents sing in a musical group.
NP FO MO BP 27. Do either of your parents belong to a music parent organization.
NP FO MO BP 28. Do either of your parents attend music or band parent meetings.
NP FO MO BP 29. Do either of your parents attend your school band rehearsals.
NP FO MO BP 30. Do either of your parents provide transportation to music activities.

Part III

Directions: Circle your responses to each of the following questions

Yes No 31. Did your parents provide you childrens' records?
Yes No 32. Did your parents provide you toy musical instruments?
Yes No 33. Do your parents purchase music books/materials for you?
Yes No 34. Do either of your parents take music lessons?
Yes No 35. Do either of your parents give music lessons to you?
Yes No 36. Do ether of your parents play a musical instrument with you?
Yes No 37. Do any of your brothers or sisters play musical instruments?
Yes No 38. Do your parents own classical music recordings?
39. Is your instrument school owned, family owned, or rented?
School owned Family owned Rented

Part IV

Directions: Fill in the appropriate blank for each of the following questions:

_____ 40. How many years have you played your instrument?

_____ 41. How many years of private lesson have you had?

_____ 42. How many minutes (other than school rehearsals) do you spend practicing each day?

43. Who lives at home with you:

____ Father

____ Mother

____ Number of brothers

____ Number of sisters

____ [Other relatives-list] _____

APPENDIX C

University of North Carolina at Greensboro Student Teacher Exit Criteria

Student's Name

Area of Student Teaching

Social Security #

University Supervisor's Name

Adapted from *Teacher Performance Appraisal System- Revised (2000)* State Department of Public Instruction, Raleigh, NC.

Rate each using the following scale:

Compentency Demonstrated
Need Continued Improvement
Unsatisfactory
No Opportunity to Observe
Do Not Apply

1. Major function: Management of Instructional Time
   A. Student teacher has materials, supplies and equipment ready at the start of the lesson or instructional activity.
   B. Student teacher gets on task promptly at the beginning of each lesson or instructional activity.
   C. Student teacher uses available time for learning and keeps students on task.

Comments:

2. Major Function: Management of Student Behavior
   A. Student teacher clearly communicates rules and procedures for classroom behavior.
   B. Student teacher frequently monitors the behavior of all students during whole-class, small group, and seat work activities
   C. Student teacher stops inappropriate behavior promptly and consistently, yet maintains the dignity of the student.
   D. Student teacher analyzes the classroom environment and makes adjustments to Support learning and enhance social relationships

Comments:

3. Major Function: Instructional Presentation
   A. Student teacher begins lesson or instructional activity with a review of prior learning.
   B. Student teacher understands the central concepts, tools of inquiry, and structures of music/music
      performance and creates learning activities that make these aspects understandable and meaningful to students.
   C. Student teacher speaks fluently and precisely.
   D. Student teacher provides relevant examples and demonstrations to illustrate concepts and skills.
   E. Student teacher assigns tasks and asks appropriate levels of questions that students handle with a reasonable rate of success
   F. Student teacher conducts lesson or instructional activity at an appropriate pace, slowing presentations when necessary for student understanding but avoiding unnecessary slowdowns.
   G. Student teacher makes transitions between lessons and between instructional activities within lessons efficiently and smoothly.
   H. Student teacher creates instructional opportunities that are adapted to diverse learners
   I. Student teacher uses technology to support instruction *when appropriate*
   J. Student teacher encourages students to be engaged in and responsible for their own learning

Comments:

4. Major Function: Instructional Monitoring of Student Performance
   A. Student teacher circulates to check all students' performance.
   B. Student teacher routinely uses oral, written, and other work products to evaluate the effects of instructional activities and to check student progress.
   C. Student teacher uses student responses to adjust teaching as necessary

Comments:

5. Major function: Instructional Feedback
   A. Student teacher provides supportive feedback on the quality of in-class work to encourage student growth.
   B. Student teacher regularly provides prompt feedback on assigned out-of-class work.
   C. Student teacher provides sustaining feedback after an incorrect response or no response by probing, repeating the question, giving a clue, or allowing more time.
   D. Student teacher uses knowledge of effective verbal and non-verbal communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom

Comments:

6. Major Function: Facilitating Instruction .

A. Student teacher has a instructional plans that are compatible with the school and district curricular goals, the NC Standard Course of Study, and the diverse needs of students and the community
B. Student teacher maintains accurate records to document student performance
C. Student teacher understands how students learn and develop and plans appropriate instructional activities for diverse student needs and different levels of difficulty
D. Student teacher uses available human and material resources to support the instructional program.

Comments:

7. Major function: Communication Within The Educational Environment

A. Student teacher treats all students in a fair and equitable manner.
B. Student teacher observes professional standards and policies.
C. Student teacher follows an agreed upon plan for professional development and demonstrates evidence of growth.

Comments:

8. Major Function: Performing Professional Duties

A. Student teacher carries out job-related responsibilities to ensure student safety outside the classroom
B. Student teacher adheres to established laws, policies, rules and regulations
C. Student teacher follows an agreed upon plan for professional development and demonstrates evidence of growth.
D. Student teacher is a reflective practitioner who continually evaluates the effects of his or her decisions and actions on students, parents, and other professionals in the learning community

Comments:

Evaluator's Summary Comments:

Cooperating Teacher's Comments:
Student Teacher's Reactions to Evaluation:

_____
College Supervisor signature and date

_____
Student Teacher's signature and date

_____
Cooperating Teacher Signature and date
*written evaluation has been reviewed and discussed

Areas for improvement:

Superior work:

General comments:

Cooperating Teacher signature

_____

Supervising Teacher signature

_____

Student Teacher signature

_____

APPENDIX D

East Carolina University Evaluation of Music Teaching

Student: Date:

Ensemble:

EXPLANATION OF RATINGS
The summary rating below compares this student with other teachers and/or with a reasonable expectation of performance from one who is qualified to enter the teaching profession. The rating scale ranges from "high degree of excellence" to "unsatisfactory." The rating should not be thought of as a grade, and the five points on the scale should not be equated with A, B, C, D, F. Marks need not be made on the numbers; they may be anywhere along the continuum. Any group of student teachers is likely to cover the full range. In most groups only 5 to 10% will evidence a "high degree of excellence."

1 Unsatisfactory 2 Minimally acceptable 3 Satisfactory 4 Commendable 5 High degree of excellence

I. PERSONAL AND PROFESSIONAL QUALIFICATIONS
   - A Personal Characteristics ___
   - B Interpersonal Relationships ___

II. TEACHING EFFECTIVENESS
   - A Subject Matter Content ___
   - B Preparation ___
   - C Presentation of Instruction ___
   - D Assessment and Evaluation ___
   - E Classroom Management ___

III. OVERALL TEACHING PERFORMANCE ___

DESCRIPTION OF THE TEACHING EXPERIENCE:

COMMENTS

Observer(s):

STUDENT PERFORMANCE

Appropriately descriptive items are indicated with a zero (0); areas of strength are indicated by a plus (1); areas of weakness are indicated by a minus (-1). ALL ITEMS NEED NOT BE MARKED. There will be no mark where (a) the rater did not wish to comment, (b) information is inadequate, (c) the item is not applicable. Additional comments may be added that are particularly descriptive of this teacher or that are especially applicable to music.

I. PERSONAL AND PROFESSIONAL QUALIFICATIONS

A. *Personal Characteristics*

- shows enthusiasm, energy
- demonstrates consistent, sustained effort
- is flexible, able to deal with the unexpected
- speaks with adequate volume
- varies tone of voice
- enunciates clearly
- speech is free of overused phrases (O.K., you know)
- accepts school/community norms of dress, demeanor
- is efficient at routine and clerical work
- is not tardy or absent for reasons other than health or emergencies
- is clean, well-groomed
- shows initiative by performing necessary tasks without being told
- participates in school and professional activities beyond the classroom (CMENC, etc.)

B. *Interpersonal Relationships*

- maintains communications with supervising teacher and university supervisor
- listens carefully to students
- perceives students' feelings accurately
- responds with warmth and respect to students' feelings
- recognizes and accepts cultural differences
- remains calm in dealing with conflict and disagreement
- works cooperatively with other teachers and staff
- accepts suggestions by responding appropriately
- expresses negative feelings without causing resentment or hostility
- deals with others in an ethical manner

II. TEACHING EFFECTIVENESS

A. *Subject Matter Content*

- shows understanding of the fundamental structure of music
- demonstrates knowledge of instrumental/vocal technique
- responds accurately to students' questions
- identifies student skills required for successful performance

- presents accurate information
  demonstrates all aspects of good musicianship
- demonstrates mastery of keyboard skills (if applicable)

B. *Preparation*
- prepares materials in advance of class or rehearsal
- arranges materials so they are easily accessible
- writes clear, complete, useful lesson plans
- prepares activities that are appropriate for student skill level
- prepares accompaniments or demonstrations
- demonstrates thorough knowledge of music to be rehearsed or performed
- arranges physical environment to facilitate observation of students and mobility throughout the classroom

C. *Presentation of Instruction*
- gives clear verbal directives
- maintains eye contact with students
- varies location in the room as needed
- gives concise instructions
- frequently mentions fundamental aspects of music production (e.g., breathing, tone quality)
- addresses individual students throughout the class or rehearsal
- allocates appropriate time for performance (student activity) and instruction
- models accurately and frequently
- uses a variety of cognitive levels during questioning
- includes music listening activities
- conducts using clear and appropriate gestures
- uses a variety of student groupings in rehearsal and classes
- includes individual student performances in classes and rehearsals
- assigns activities for students not involved in immediate task
- uses students' names when interacting with them
- assures that students have opportunities for success

D. *Assessment and Feedback*
- observes students before, during, and after performance
- provides accurate verbal and nonverbal feedback during performance
- provides feedback that is specific to the target behavior
- varies type of reinforcement
- acknowledges student(s) by name when giving feedback
- gives feedback contingently
- maintains consistent expectations for student performance
- involves students in self-evaluation

E. *Classroom Management*
- secures student attention prior to instruction
  - maintains focus of student attention throughout lesson
  - specifies expectations for appropriate social behavior
  - communicates clearly the consequences of appropriate and inappropriate student behavior
  - applies effective consequences of appropriate and inappropriate behavior consistently and contingently
  - assigns activities that are incompatible with inappropriate behavior
  - acknowledges appropriate behavior
- uses student names when giving feedback for social behavior

APPENDIX E

Richmond City Public Schools Summative Evaluation

In the Richmond Public Schools, evaluation criteria are standards of performance expected of personnel in respective areas for either the Formative or Summative Evaluation. These criteria lead to the outcomes stated in the philosophy of evaluation and are divided into domains each of which contain several competencies which can be identified by observable behaviors for assessing teacher performance. Obviously, during any one observation, it is not expected that all observable behaviors will be exhibited. Following is a listing of evaluative criteria by domain with competencies for each domain for each category of evaluatee.

TEACHERS

Domain I. Planning Activities
Competency 1. Plans lessons' objectives to achieve curriculum goals

Competency 2. Plans methods for assessing learner progress

Competency 3. Develops teaching procedures to meet individual and group needs

Competency 4. Collects and prepares resources for instruction

Competency 5. Plans use of effective management procedures

Domain II. Implements and Manages Instruction
Competency 1. Provides instruction appropriate to lesson objectives

Competency 2. Uses effective lesson design

Competency 3. Maintains student interest and involvement in learning

Competency 4. Maintains high expectations for all learners

Competency 5. Provides for individual and group learning needs

Domain III. Evaluation and Assessment
Competency 1. Uses a variety of methods to assess student achievement

Competency 2. Reports student progress

Competency 3. Uses evaluation results to make instructional decisions

Domain IV. Knowledge of Subject
Competency 1. Demonstrates an understanding of the subject being taught

Competency 2. Demonstrates an ability to help learners understand the significance of the topics or activities

Domain V. Communication Skills
Competency 1. Displays competence in oral and written language

Competency 2. Maintains effective communication with colleagues, supervisors, parents, and community.

Domain VI. Classroom Management/Positive Learning Environment
Competency 1. Establishes an environment conducive to learning

Competency 2. Disciplines in a fair and positive manner

Competency 3. Maintains a learning environment which encourages mutual cooperation and respect

Domain VII. Professional Responsibilities
Competency 1. Supports school/division policies and regulation

Competency 2. Participates in professional development activities

Competency 3. Demonstrates effective relationships with colleagues, community, and students

Competency 4. Participates and supports school-wide projects and activities.