

Texas Music Education Research

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Parent Perceptions of their Children's Musical Growth and Commitment in a University String Project

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Parents and guardians inherently become involved in diverse aspects of the music learning process and retain the potential to foster a musical home environment, influencing the musical growth, attitude, and level of participation of their children. Research suggests a relationship between parental support and successful development of music skills in school-aged students (Creech & Hallam, 2009, 2011). As such, String Project programs in university settings may benefit from knowledge that could promote or enhance positive, reciprocal relationships among students, parents, and teachers. We designed a survey to assess String Project parents' perceptions of commitment, musical growth, and emerging trends in student musical identity. This survey was administered during the COVID-19 pandemic, during which all participants received virtual music instruction. Parents were asked to describe their child's level of enthusiasm for music study, developing practice habits, evolving self-identity, and appreciation of music. Additionally, parents were surveyed regarding their own musical backgrounds and the role of music in their family's life. A majority of parents reported 2-3 hours of practice per week and interest in continued music study through high school and beyond for their children.

Parents and caregivers are charged with diverse responsibilities related to their children's academic and recreational pursuits. A parent or caregiver (herein referred to as a parent) brings a variety of life experiences and accumulated perceptions to their role as caretaker, all of which can influence interactions with their children. Research on parenting within the domain of self-determination theory identifies parental involvement to be a key component in raising children (Ryan & Deci, 2017). Grolnick and Ryan (1989) define parental involvement as the degree to which parents show interest in, have information about, and are actively engaged in their children's lives. Within the research literature on parental involvement, the terms "parental influence," "parental involvement," and "home environment" are used somewhat interchangeably. For the purposes of this paper, the term "parental involvement" will be used as a label for parental behaviors, decisions, perceptions, and support for the preparation and ongoing experiences of a child's musical learning.

Parental behaviors and home environments vary in the amount of autonomy and structure provided for children while they engage in learning. The relationship between these two variables has been examined in developmental studies suggesting high parental involvement as having a positive impact on such outcomes as children's behavioral regulation and emotional adjustment (cf. Ryan & Deci, 2017). Ryan & Deci (2017) further suggest that high parent involvement, which includes total time spent with the child, a knowledge of the child's day-to-day life, and general enjoyment of interactions with the child, positively predicted the child's understanding of who or what controls important outcomes in their lives as well as overall achievement in school. These findings were supported by Grolnick, Ryan, and Deci (1991) who showed that high parental involvement also positively predicted children's increased school

Parent Perceptions of their Children's Musical Growth and Commitment in a University String Project

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motivation and performance, especially feelings of autonomy and competence. Additionally, a high level of parent involvement negatively predicted a child's acting-out behaviors and general learning problems.

Research within music education has centered on ways parental involvement and the creation of a musical home environment influences a child's musical development. As a child's first music teacher, parents cultivate musical home environments shaped by their own values of music and music education, family and personal music experiences, and perceptions of their own and of their child's musical ability (Brand, 1985; Davidson & Borthwick, 2002; Denac, 2008; Mehr, 2014; Nichols, 2005; Zdzinski, 2013). Parents who believe music making is valuable and enjoyable for their children tend to engage more frequently in musical behaviors with their children and may provide the impetus to enroll their child in formal music classes (Davidson et al., 1995; Denac, 2008; Ilari, 2013; Mehr, 2014; Nichols, 2005; Pitt & Hargreaves, 2017). Across age, gender, and domains of music making, high parent involvement is positively correlated with a child's musical achievement outcomes, musical self-concept, and decision to continue a study of music (Creech & Hallum, 2009, 2011; Davidson et al., 1996; Dell et al., 2014; McClellan, 2011; Zdzinski, 1994, 2002, 2013).

The timing of parental involvement may influence long-term success for a child in music study. Children who are considered more musically successful in their adolescent years received the greatest levels of parental support in lessons and in practice during the earliest stages of learning (Creech & Hallum, 2009, 2011; Davidson, 1995; Davidson et al., 1996; Dell, 2011; McClellan, 2011; Sichivitsa, 2004; Zdzinski, 1994, 2002, 2013). Parents' perceptions of their children's musical growth may shift as the child grows and develops (Davidson & Borthwick, 2002). As children progress in their musical skill development, parent perceptions of their child's musical ability and involvement can change from a short term "let's try music lessons" to a longer commitment that prompts the projection of long-term study and potential professional aspirations (Davidson et al., 1996; McClellan, 2011; Sichivitsa, 2014; Zdzinski, 1994, 2002). String Project programs at local universities offer parents and their children an entry point to begin cultivating or further develop music study.

String Project programs provide university music students the opportunity to gain hands-on teaching and administrative experience through guided, supervised programs created to facilitate the growth of future music educators and string programs in the surrounding communities. (National String Project Consortium [NSPC], 2021). These programs offer pre-service string teachers opportunities to practice and refine their application of string pedagogy and teaching methods (Byo & Cassidy, 2005; Pellegrino, 2018) in addition to providing mentoring opportunities for graduate students and master teachers (Hurley, 1998; Schmidt, 2005). Additionally, String Project programs provide meaningful learning opportunities for enrolled parents and their children who are beginning the first stages of musical instruction (Byo & Cassidy, 2005; Davila-Cortes, 2019). Students are typically prompted to join university String Projects through their own interest, a parent's interest, or on the advice of classroom music teachers, private instructors, or other families involved in the program that have had positive, meaningful experiences.

Many String Projects emphasize student practice during the intervening days between private lessons (Einarson et al., 2016; Goodner, 2017). Home practice includes creating time in the practice routine to listen to recordings of past, current, and previewed repertoire (Thibeault, 2018). This study examines parents' perceptions of their student's musical growth, practice, and commitment after student participation in at least one semester of study in a university String Project. Guiding research questions included the following: (1) How do parents describe their child's musical development and its connection to their future participation in music? (2) How do parents describe their child's self-identification as a musician at this stage in their musical

development? (3) How do parents construe their child's musical development within the context of their own prior musical practice and music education experiences?

Method

We surveyed parents of students who were enrolled in the String Project of a large, southwestern university during the 2020-2021 school year. Using current enrollment lists, 280 active students and their parents were invited to participate in this survey. The first author constructed the survey with feedback and edits provided by the other three authors to ensure clarity and relevance to the research questions.

The survey was developed based on parent surveys administered by Rolland (1967) pertaining to his research on string teaching methods outlined in *The Teaching of Action in String Playing* (1974). A series of binary yes or no, multiple choice, and open-ended questions were developed to assess the following areas: (a) demographic information related to the child's age, length of participation, and their current class within String Project; (b) information related to the child's practice, amount of time spent practicing, and the parent's involvement in their child's practice; (c) information pertaining to how parents perceive their child's appreciation of music and their potential to continue music study; (d) parents' own musical backgrounds; (e) questions about the experience of participating in String Project in a virtual environment due to the COVID-19 pandemic; and (f) overall parent and child satisfaction with playing their instrument and participation in the String Project program.

An initial invitation to participate in the survey was sent to each family via a hyperlink included in the weekly parent email. This email typically contains salient program information related to weekly classes, private lessons, and concerts. Parents who chose to participate in the study were directed to the survey page, which was administered through Qualtrics survey software (Qualtrics, Version 1.0), and were informed that the survey would take no longer than 10 minutes. A follow-up email was sent to parents three weeks after the initial invitation. Out of the 280 students enrolled in the program, 29 valid survey responses were returned yielding a return rate of 10.4%.

Parents were informed that the intent of the survey was to gain an understanding of parent perceptions of the value of participation in the String Project program and that the information provided would be used to improve course and content offerings for their students. Parents were also asked to reflect on ways their child's participation in String Project was perceived to effect musical growth, self-identity, self-efficacy, and the role that music plays in their family (Appendix A).

Results

The average age of students whose parents completed the survey was 8.2 years old, with students ranging from one to thirteen years old, with a median age of 9 years old. The average amount of time students had been studying their instruments was 2.85 years with students ranging from zero to seven years of experience on their instruments. In an effort to frame responses to our research questions, several preliminary questions of a binary yes or no nature were asked. Responses to those questions are presented in Table 1. Additionally, parents were asked to provide information related to the perceptions of their child's attitude towards playing their instrument and information regarding satisfaction with the quality of instruction in the String Project program. Those questions were in the form of a Likert-type scale and responses are presented in Table 2.

A majority of parents surveyed reported that their child practiced willingly (86%), practiced 2 or more hours per week (61%), that they assisted their child with home practice (93%), and reported that their children talked about music outside of formal instruction or home practice settings (70%). A commensurate number of students were perceived by their parents as demonstrating an increased appreciation of music since starting participation in String Project (96%), and 89% of parents projected their child's continued music study through high school and potentially further into their lives.

Regarding practice behaviors, 57% of parents surveyed indicated that their child used recorded music examples as part of their home practice, with a number of parents in the free response portion reporting the use of YouTube recordings as a part of their child's home practice routine. A majority of parents indicated that they are satisfied or highly satisfied with the quality of instruction their children receive in String Project (85%), and that their children demonstrate a positive attitude towards playing their instrument (85%).

Less than 50% of parents surveyed reported that they have discussed music or music teaching as a possible career with their students (48%) or that they have any indication that their child associates being a musician as part of their self-identity (44%).

Table 1.

Survey Question	Yes	No
Does your child practice willingly?	25	4
Does your child practice with recordings?	16	12
Has music study enhanced your child's appreciation of music?	26	1
Do you see your child continuing their music study?	24	3
Have you discussed music teaching as a potential career with your child?	13	14
Do you help your child practice?	25	2
Do you feel your child self-identifies as a musician?	12	15
Does your child talk about music when they are not practicing?	19	8
Did you participate in music growing up?	17	10

Note. Some responses do not add up to $N=29$ due to some survey respondents completing one survey response for multiple children.

In the open-ended descriptive section of the survey, parents were asked to describe their own musical background. A majority of parents indicated that they had participated in music study when they were growing up (58%), with several indicating participation in their high school or college marching band, piano lessons, or participation in school or community choirs. Two parents indicated that they had been members of the same university String Project when they were children. Many parents also expressed how their own experience (or desired experience) in music education influenced their decision to enroll their child in String Project.

Table 2

Descriptive Statistics for Likert-type Survey Question Responses (N=29)

Survey Question	Highly Satisfied	Satisfied	Neutral	Dissatisfied	Highly Dissatisfied
Your child's attitude towards playing	11	11	3	0	1
Your satisfaction with SP instruction	13	9	3	1	0

Note. Some responses do not add up to $N=29$ due to some survey respondents completing one survey response for multiple children.

Open-ended questions were also posed to parents who responded to the survey. Coding for these responses was conducted with a method utilized by Pellegrino (2018), and as such, we have divided the findings of these survey questions into three sections that correspond to the guiding research questions. Within each section, we discuss the salient themes that emerged from the examination, coding, and discussion of the survey responses. Representative parent comments are included.

Parent Perceptions of their Child's Musical Development and their Thinking Regarding their Child's Future Participation in Music

A majority of parents (96.3%) reported that they thought studying an instrument had increased their child's appreciation of music. When prompted to describe how they thought their child had benefited from music study, parents' responses varied in describing their child's (a) musical growth; (b) social growth; (c) maturity and independence; (d) self-efficacy; (e) problem solving; (f) persistence; or (g) parent/child relationships. One parent responded:

String Project has been a dream come true for him. At two and a half years old, he expressed a strong desire to play the cello and I was unable to find a teacher for him until he got into String Project. His musical growth has been incredible. He has always been a musical child, but watching him bloom with this program has been incredible. He is also [beginning to understand] the importance of routine and practice much more. I love that he is more patient with himself and has learned that a consistent and persistent effort is what it takes to learn something new.

In the previous quote, this parent is addressing multiple areas in which their child has benefitted from music study in String Project: (a), (c), (d), and (f). In the following quote, this parent addresses categories (a), (b), (d), and (g).

I think [String Project] been a great source of musical growth, especially during the music theory classes. After being rather shy and reluctant in her first year, [my daughter] is now much more social on her Zoom calls, answering questions for the teachers and volunteers into play in front of the class. As a parent, it's also been helpful for me to learn more about music myself so I can help her learn these concepts.

Both of these parents discussed ways their children had grown musically through their participation in String Project as well as how their child's sense of self-efficacy had grown and developed as a consequence of their musical study. Additional responses emphasized students' growth in categories (c) maturity and independence, (e) problem solving, and (f) persistence: My child has seen the advantages of working on something for many years and the improvements that come with time. It has shown my child that many goals and tasks cannot be accomplished quickly. That progress occurs with practice and time. This is a skill that will serve him all his life.

We're not yet in school, so this helps familiarize [my son] with listening to teachers and following directions, and he's really come to understand the process of learning a new discipline and how with a lot of repetition, focus, and practice, it just gets easier and more enjoyable.

When my son recognizes that he is playing wrong, he has begun to look up the music in a book and try to correct it himself.

There was a lot of problem solving on where to put the chin [on the chin] rest, how much force to exert and the speed to [pull] the bow, how much rosin to use, etc. My daughter benefited a lot from the group dynamics of fellow students and teachers of String Project and she feels inspired by them.

The preceding quote emphasized what several parents extolled as the (b) social growth of their children as a result of their participation in String Project. Among these answers parents also began to discuss their perceptions of their children's future participation in music. When asked if they saw their child continuing music study through high school and possibly further into their lives, 88.9% of parents responded yes. One parent response follows:

My child has only known String Project for music and it has definitely put him head and shoulders above his classmates. Reading music, a skill most people do not possess, is important to him even if he does not realize it. I think that his ability to read and play music will enhance his self-efficacy once he's in an environment like a large group setting, such as his high school orchestra. I was bummed that he couldn't try out for middle school region orchestra because of COVID. I think when he has that opportunity he will also realize his musical ability.

It was clearly demonstrated through these and other comments that parents were reflecting not only on their children's musical and social growth but also on the potential for their children's future music study. Responses to this prompt echoed the result of previous research relating skills children acquired as a consequence of music study, thus benefiting them in future musical and academic pursuits (McClellan, 2011).

Parent Perceptions of their Child's Self-Identification as a Musician

Being able to self-identify as a musician and find intrinsic value in the practice and performance of music has been shown to lead to increased retention rates in school music programs (Sichivitsa, 2004) and higher self-efficacy gains for children (Creech & Hallam, 2011). Themes emerging from our survey prompts related to children's self-identity varied depending on the child's (a) age; (b) level of experience on their instrument; and (c) the degree to which

parents believed said identity was emerging. Some parents responded with an unequivocal yes in describing their child's emerging self-identity as a musician. For example, "Yes! He loves telling people about his cello journey and talk about his future goals as a cellist," and "Yes. She allows her music to reflect her mood. Lately she has been in the Christmas spirit and has spent a lot of time playing Christmas songs. She is so proud to be able to play for friends and family." Another responded, "Yes she identifies as a musician... She knows that music is one of her strengths." One parent even went so far as to describe how their daughter was synthesizing her music study in String Project with her school curriculum related to understanding one's identity.

This year at my daughter's school (she's in 4th grade), there is a strong emphasis on understanding identity. Her class had a unit on identity for more than 9 weeks. My daughter had to discuss and write about identity multiple times and at various depths. She talked about identifying as a violinist.

Some parents who responded were more ambivalent about their child's emerging identity as a musician. Parents discussed how their child might still be in the stage in which playing their instrument is a hobby or a social outlet, or that their child simply had not been playing long enough to develop the intrinsic motivation and drive associated with self-identifying as a musician.

I don't think he has [begun to identify as a musician] but I think it's right around the corner. He's always humming and asking for music and he's starting to look up songs to learn how to play on his own.

Not sure. I think she is at the stage that she considers it a hobby.

Sort of. Our middle school does not have a music program or an opportunity for him to showcase his music ability. He was going to [play] during last year's talent show but COVID happened. He showed his friend his instrument and played some things and his friend was blown away.

Of the parents surveyed, 69% indicated that their child had either begun to identify as a musician or perceived their child beginning to explore that possibility as a part of their identity.

Parent Experiences in Music Education and its Impact on Their Child's Musical Development

58% of parents indicated that they had received some form of music education during their formative years. A number of parents indicated learning an instrument in their secondary school years, but not pursuing music study after high school: "I played flute, oboe, English horn, and piccolo in high school but I did not play in college." Another responded, "I played bassoon in band and orchestra in middle school and high school." Other parents reported learning an instrument or singing in a choir during their secondary school years and continuing that study into college, with some continuing to pursue opportunities to perform: "I played flute and piccolo through high school. I participated in UIL contest with [my] band. I also attended [redacted] Band Camp when I was in junior high school, and in college, I was accepted into [redacted] Marching Band." Another shared, "I was in chorus and band in school, did music in college, and continue to play professionally."

Two parents stated in their responses that they were former [redacted] String Project students and pursued musical study through high school and into their adult lives.

I was in the String Project studying violin from 7 years old until I moved into my middle school orchestra. I went on to play violin in high school and college. I was also a member of a number of choirs during this time.

One of the most salient responses to this question came from a parent who not only pursued music study beyond high school, but whose experience with their own music education prompted them to provide that for their children at the earliest possible opportunity:

I joined band in seventh grade and participated all the way through my four years of college. I know how much students learn by being involved in a music program – not just the music but the teamwork, the leadership, all of those soft skills that are learned through participation in a large group. One of my goals as a parent was to give [my children] a musical education early on so they would be set up so much better than I was should they choose to participate in music as tweens/teens/young adults/adults.

For this parent, their own music education was revealed to be a powerful experience during their formative years that prompted them to share the experience with their own children. This attitude is reflected in the literature where findings suggest parental influences and family background influence parents' decisions to enroll their children in music study (Dell et al., 2014; Davidson et al., 1995; Davidson et al., 1996; Mehr, 2014).

Discussion

The purpose of this study was to examine parent perceptions of their student's musical growth and commitment to long-term music study after their students have participated in at least one semester of study in a String Project. Students of survey respondents averaged an age of 8.2 years old, ranging in age from 1-13 years old with an average of 2.85 years of experience learning their instrument. A majority of survey participants report that their children practice both willingly and consistently, with a majority (60.7%) reporting 2-3 hours or more of practice per week for their child. Given the mean age of students reported in this data, it is also encouraging to see that 93% of parents who responded to this survey help their children with home practice, with 56% of parents reported using recordings as part of their child's practice.

When asked if their child practiced on a consistent schedule, 63% of respondents reported that their child does not practice with any type of consistency. Research suggests that students and families who engage in home music practice on a more consistent schedule show stronger musical gains (Creech & Hallam, 2009; Davidson & Borthwick, 2002; Zdinski, 1994). A number of potential reasons could account for why a majority of families reported inconsistent practicing. Several extra-curricular activities are available to children at increasingly younger ages, which can include sports, tutoring, and - specific to this research - music lessons. With a demanding extra-curricular load on top of a demanding academic course load from school or tutoring, students and parents may be finding themselves over-stressed and over-burdened for increasingly longer periods of a child's development. While parents who enroll their children in multiple extra curricular activities are no doubt well intentioned, the number of activities in which their children are enrolled in could represent an element of parental control, and may thwart the development of a child's autonomy in one or more of the domains that children are most interested in pursuing (Grolnick & Ryan, 1989; Grolnick et al., 1991). Depth over breadth in regard to skill development, as well as children's mental and emotional wellbeing, could be a topic for parent discussion. Future research should examine correlations between students'

musical autonomy development in relation to their perceptions of their parent's autonomy supporting or autonomy thwarting behaviors.

We were encouraged by the data suggesting that 89% of survey respondents thought their children would continue their music study through high school and potentially further. Several parents stated how much musical and social growth they had seen in their children as a result of their participation in String Project, as well as growth in crucial developmental areas such as self-efficacy, problem solving, and perseverance. These findings support previous research linking children's musical development with growth in interpersonal skills (Creech & Hallam, 2011; Sichivitsa, 2004).

When asked if they had discussed music performance or music teaching as a potential career with their children, however, only 48% of parents responded in the affirmative. This result could be due to the relatively young mean age of survey respondent's children and the distal nature of choosing a college major and career, thus contrasting our results with those of McClelland (2011). This may have been attributed to students' evolving identities as musicians (only 44% of parents believed their child self-identified as a musician at the time of survey administration), and that many students enrolled in the String Project still view playing their instrument as a hobby or engaging activity rather than a potential career choice. These data offer an opportunity to address aspects of parent education to include the presentation of music as a career option to parents. Further longitudinal exploration into String Project students' evolving identities is warranted to determine at what age or level of experience a student begins to consider a career as a professional performer or music teacher.

Responses from parents regarding their own experiences with music education were interesting, and given the impact on their students, warrant further investigation. A number of parents reported positive experiences engaging with music during their secondary school years, with some indicating that they had pursued music study through college. One parent spoke of the powerful role music played in their formative years and, as a consequence of their own involvement, revealed that they wanted to incorporate music as part of their child's life, stating:

One of my goals as a parent was to give [my children] a musical education early on so they would be set up so much better than I was should they choose to participate in music as tweens/teens/young adults/adults.

Two parents reported having been members of the same String Project during their childhood years, reflecting the enduring connections and relevance of String Projects in the communities they serve across the country.

Despite some encouraging parent responses, there are limitations to the inferences we can make based on the study method and the limited data received. The nature of online instruction due to the COVID-19 pandemic may have influenced the home environment of many students, because for many individuals during the pandemic, the home environment also became the school or work environment, and thus could have impacted individual students' practice routines. Further, the survey was sent during the last weeks before a holiday break, which may have accounted for the lack of response. Many of the parents in this particular study reported having more than one child enrolled in the program. This factor could have led to non-response bias among respondents (Podsakoff et al. 2003), resulting in responses comprised only of a subset of the program's parent population: those who may have had the time and inclination to complete an 18-question survey. Despite the short time required to complete the survey, the reminder email, and the fact that responses would be anonymous, we still received only a 10.4% response rate from available parent participants, well below the established threshold for validity in social science survey data (15-20%; Podsakoff et al. 2003), to make any reliable

inferences about our entire parent population. Due to the modest scope of this study, future research into parent populations should focus not only on the content of the questions, but the method and timing of the survey delivery to ensure more ideal participation.

Implications for Further Research

Despite the low rate of return for the survey, we were able to determine direction for further research as well as program development moving forward. The data presented in this paper offer no clues as to the reasons parents chose to enroll their children in music study at the [redacted] String Project, which would be beneficial to assess if in fact there is a correlation between parents' prior music study and their attitudes regarding their own child's music study, as well as the current participation of those parents in meaningful music making as adults. Given that instruction and survey administration took place virtually as a result of the COVID-19 pandemic, it would also be beneficial to examine whether parent and student perceptions shift when the pandemic abates and full time in-person instruction resumes.

Additionally, since the specific program surveyed includes opportunities for parents themselves to begin music study, it would be beneficial to assess whether parents have become more interested in pursuing music study as adults as a consequence of their child studying music. Longitudinal data related to our survey questions may also determine a change in parent attitudes and perceptions over time, particularly data resulting from answers to questions pertaining to parent attitudes related to future music study and children's self-identity as musicians.

Conclusion

This survey was designed to assess levels of commitment, musical growth, and trends in students' emerging musical identity via parent responses related to these topics. In attempting to assess these metrics, we have gained greater insight into the attitudes and perceptions of parents involved in one String Project program. This particular program intentionally includes parents as partners in the music learning process and provides parent education lectures, readings, and parent discussion toward promoting a learning community that acknowledges and supports parent involvement. Although the responses from parents only represented approximately 10% of the total program student enrollment, results prompted attention to topics directly related to aspects of pedagogy in which our program can improve, specifically communicating the importance of consistent practice as well as listening to excellent musical models. Despite the modest scope of the project, the inferences discussed here may be informative for all String Projects across the country and may also be beneficial to classroom music teachers and private studio instructors as a means of understanding and cultivating a learning partnership with the parents of their students. When all parties pursue the goal of meaningful music making and the fostering of each student's musical identity, the intent of continuing music study and involvement in music as a lifelong pursuit could be more universally manifest.

Keywords: Parent perception, self-identity, music appreciation, home musical environment

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Appendix A

Directions for parents: Take the survey for each child enrolled in string project (maybe copy and paste answers for later questions)

1. Please tell us your child's age, how long they have been playing their instrument, and what ensemble they attend during the 10 AM time on Saturdays.
2. On average, how much does your child practice **EACH WEEK** at home? (Check one)
 0-1 hour 1-2 hours 2-3 hours 3 or more hours
3. Does your child practice willingly?
 Yes No
4. Does your child use recorded music such as the Suzuki recordings as part of their regular lesson preparation and/or practicing?
 Yes No
5. Do you think your child's instrumental study has enhanced their appreciation of music?
 Yes No
6. Do you see your child continuing their music study through high school and potentially further into their life?
 Yes No
7. Have you and your child considered or discussed music performance and/or music teaching as a possible career path?
 Yes No
8. Does your child practice on a consistent schedule?
 Yes, they practice at the same time every day
 Yes, they practice at the same time 3-4 days a week
 Yes, they practice at the same time 1-2 days a week
 No, but they practice every day at different times
 No, they do not practice on a consistent schedule
9. Do you help your child practice?
 Yes No
 If yes, please describe how you help your child practice, including potentially as a home teacher, listener, supporter, or gentle encourager:
10. Do you feel that your child has started to self-identify as a musician?
 Yes No
 If yes, please describe how music plays a role in your child's identity:
11. Does your child talk about music and/or playing their instrument when they're not practicing?
 Yes No
 If yes, what do they talk about?

12. Did you participate in music study at school when you were growing up?
Yes No
If yes, please describe:
13. How do you think your child has benefitted from music study at String Project? Possible topics could include, but aren't limited to: Musical growth, social growth, maturity and independence, self-efficacy, problem solving, persistence, and parent/child relationship.
14. How has your perception of the role of music in your child's life changed since they began music instruction?
15. Which of the following best describes your child's attitude toward playing their instrument? (Check one)
 Highly satisfied Satisfied Neutral Dissatisfied Highly Dissatisfied
16. On average, how satisfied are you with your child's instruction and experience with UT String Project? (Check one)
 Highly satisfied Satisfied Neutral Dissatisfied Highly Dissatisfied
17. Please describe your String Project experience regarding online learning via Zoom classes and private lessons this year. Describe positive aspects of learning this year as well as challenges.
18. Is there anything else you would like to add about your experience as a parent in the String Project program?